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Prices Nearing List, Dealer Survey Shows

By JOHN SIPPEN

LOS ANGELES—Retail pricing edges ever closer to suggested list price, Billboard's latest survey of the

Labels Judge Blank Tape Ads Ban Effective

By LEO SACKS

NEW YORK—One year after CBS, PolyGram, Arista, Chrysalis and Capitol claimed they would deny retailers "co-op" ad dollars if they print-advertised their product with blank tape on the same page, the manufacturers are calling their policies a success. But the edicts haven't stopped all merchandisers

(Continued on page 16)

U.S. marketplace discloses (see breakdown, page 78)

Especially indicative of the boost in album sales tags is \$5.98 midrange album product, where five of 18 retail entities surveyed report they are shelving at \$5.98.

Singles, too, show the retail increase, with only Strawberries of Boston at \$1.29. Everybody's of Portland, Ore. at \$1.39 and the majority of the remainder at \$1.49. Most retail executives interviewed volunteered that if several other vendors, follow the recent RCA \$1.99 suggested list price, the industry can expect a general escalation to \$1.69.

While multi-tiered pricing of specials and shelf pricing continues, that trend is not as strongly revealed

(Continued on page 10)

Top Price Tag Seen In ATV Music Buyout

This story prepared by Ir Lichtenman in New York and Peter Jones in London.

NEW YORK—There's a mad scramble on for the acquisition of ATV Music, which, if sold under stated figures, would mean the largest financial transaction yet for a music publishing entity.

From various sources close to rapidly developing buyout bids, Lord Lew Grade, chief of the publishing giant's parent company, Associated Communications Corp., is said to be prepared to unload the entire publishing shop

(Continued on page 78)

MCA Sets TV Push For Economy Lines

By ED HARRISON

LOS ANGELES—In what's considered an industry first, MCA Distributing Corp. and MCA Records are orchestrating a national television advertising campaign to key in on the label's \$5.98 Platinum Plus and \$3.98 Midline series.

Dubbed "Superstars At Super Savings," the drive will also see MCA supplying "co-op" advertising allowance to local accounts, according to John Burns, vice president of branch distribution for MCA Distributing.

The campaigns will begin in December and January with hopes of keeping it going year round with continuous updating of titles.

The 30-second video spots, produced by Anne Lewis of MCA's creative services department, will not

differentiate between Platinum Plus or Midline but will utilize the "Superstars at Super Savings" theme to encompass the 870 titles available in both series (700 Midline, 170 Platinum Plus).

The ad will flash the lines' identities, but will also specifically zero in on 10 key artists, as well as footage of the Who and Olivia Newton-John.

Among the other featured artists will be Tom Petty and the Heartbreakers, Elton John, Steely Dan, Neil Diamond, Don Williams and Jimmy Buffet and others.

The frequency of the spots will depend on each individual market and the price of television ad time. Burns says that some will turn up on networks

(Continued on page 78)

Major Singapore Drive Against Pirates Slated

By CHRISTIE LEO

SINGAPORE—The International Federation of Producers of Phonograms and Videograms (IFPI) and the Singapore Phonogram and Videogram Assn (SPA) are joining forces to form anti-piracy units in this market, which has long thrived as a center for illegal operators.

Pirate music and video product originating from Singapore is said to be worth \$70 million a year. Much is exported.

One anti-piracy unit has already been formed and more are planned to blanket the Republic. They will target both major and minor manufacturers and retailers of illegal product, and they are being staffed by ex-Customs officers and former policemen. The units will be em-

powered to offer cash rewards of up to \$4,500 to informants. Advertisements will be run out in all major newspapers offering the rewards.

Compact teams of investigators will be trained to identify pirate product, and the pirates' methods of operation.

While the special investigators carry out surveillance of retailers handling illegal product, there will be coordinators to relay leads to the police, who can then issue search and seizure orders.

Says IFPI regional director James Wolsey, "We are not daunted by the size of the pirate music and videotape industry. We expect results, although we've a long, hard battle ahead." (Continued on page 66)



Pink Floyd will blow you with their new album. A Collection Of Great Soul Songs (C 3768) Memorable melodies from "Dark Side Of The Moon," "Wish You Were Here," "Animals," and "The Wall" to stop with the pain. Columbia Records and Tapes. Columbia is a trademark of CBS Inc. © 1981 CBS Inc. (advertisement)

(Advertisement)

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BRUCE SUDANOwith his beautiful, crafted
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www.billboard.com/ads/industry/MCA/Forus

Billboard



Remember When She Was Like The First Time?

Sheena Easton

"You Could Have Been With Me"



Features the first single

"You Could Have Been With Me"

The Love Affair Continues

Produced by Christopher Neil.

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20th Label Buy By RCA Is Anticipated

Video Rental Scheme Due 7 Fresh Tape Titles Kick Off Concept In January

By JEAN WILLIAMS

LOS ANGELES—A reported \$20 million sale of 20th Century-Fox Records and its publishing wing is expected by the end of the year, with the two divisions said to be offered separately.

PolyGram Gets Brazil Company From Ariola

By JIM SAMPSON

MUNICH—Citing the "extremely difficult economic conditions and high inflation rate" in Brazil, Ariola has sold its recently founded record company there to PolyGram. Ariola Brazil will continue to operate independently as a wholly owned subsidiary of PolyGram.

Ariola Brazil was launched in April, 1980, with offices in Rio De Janeiro and a warehouse/distribution center in Sao Paulo. As the company was conceived as a production center for domestic repertoire, it sought successfully to attract major artists to its roster, including Milton Nascimento.

In the mid and late '70s, the Brazilian music market grew steadily. But in 1980, sales declined as the country's economic situation grew

(Continued on page 168)

Discussions are underway with RCA Records, which distributes 20th, for the outright purchase of the label. Contractually, the label's roster of artists are obligated to move over to the new label. Artists include Stephanie Mills, Carl Carlton, Leon Haywood, the Dells, Rhyze and Dusty Springfield.

20th's production deal with Carl Davis' Chicago-based Chi Sound Records may be another matter. According to Davis, "When 20th originally made its distribution deal with RCA, there was a clause in my contract which said that I could get out of my deal. I didn't utilize my option at that time and I'm not sure exactly what my position is now. My attorneys are looking into it."

Davis, with two more years on his contract with 20th, says, he "will probably try to get out of the agreement and attempt to make my own deal with RCA or whatever company buys 20th." He notes, however, that he has been pleased with the cooperation he has received from Ray Harris and other RCA staff members. Gene Chandler, the Chi-Lites and the Impressions are signed to the label.

At present, bidding is heavy for the publishing division, which has previously reported) will command

(Continued on page 169)

NEW YORK—Magnetic Video unveiled a "comprehensive" lease/rental scheme for prerecorded videotapes and videodisks at the International Tape Assn. confab Tuesday (17) in New York City.

The program will be launched nationwide in January with seven new videotapes. Thirteen additional titles will be added in the first quarter of 1981.

Under the new scheme, titles culled from the most popular and current movies available to Magnetic Video will be released on a lease/rental basis for a specified period of time, generally six months.

At the end of the designated pe-

riod, the titles will either be made available for an extended rental period, repackaged and placed on sale at a reduced rate or withdrawn for future reintroduction.

Blockbuster titles like "Star Wars" for which no release date has yet been announced—are expected to stay in an extended rental mode of up to 24 months.

When lease/rental product is released for sale, new copies of the same title in new packaging will be simultaneously available for sale at standard prices.

Along with the rental program, Magnetic Video will continue to release new titles for consumer sale. Existing material currently on catalog such as "Casablanca" will

continue to be sold. The company expects sales titles to derive from standard catalog titles.

"Our lease/rental plan has been thoroughly researched," says Steve Roberts, president of The Telecommunications Division and chief executive officer of Magnetic Video. Citing "hundreds" of dealers and distributors queried and enthusiastic, grass-roots support, he adds the plan would provide dealers with a "comfortable profit."

"We've found people want to purchase classics, like Errol Flynn's 'Adventures of Robin Hood,' which we're releasing this month," says Jack Dreyer, vice

(Continued on page 169)

Overstock Club: \$5 Top 10 Lure

By IRV LICHTMAN

NEW YORK—A club offering the nation's Top 10 albums for \$5 with no further obligation? That's the generous lure being offered to members of a new mail-order operation, which otherwise appears to deal in overstock product.

The club is taking out advertisements under the name of The Albums Discounters Club c/o JDS Marketing Inc., based in Rochester, N.Y. It declares a no-further-obliga-

tion pitch in which a member can buy the top 10 albums in America" for \$5. An 11th album is a reference to the fact "you call today," a reference to the toll-free telephone number for those who have Van or Mastercard credit.

With "no minimum record purchase" to satisfy the new member, the ad goes on to say the club will offer members on a monthly basis an "update listing of all the albums we

have in inventory." These selections, the ad claims, are purchased "from distributors, dealers, etc. that these people can't sell at retail. These are the kind of items you wouldn't pay \$8.99, \$9.99, or even \$4.98 for, but you probably would pay \$2.53, or \$4 for."

The ad further notes that members would not be sent product "without you specifically ordering them. The other clubs will send you albums if you don't tell them not to!"

While major label record clubs do offer enticing new member deals—as many as 14 albums for \$11—they require minimum purchases over the course of some three years, at prevailing list prices plus handling and postage.

Interestingly, The Albums Discounters Club

(Continued on page 169)

ASCAP Seeking Double Interim Fees From ABC

By IS HOROWITZ

NEW YORK—ASCAP has petitioned the U.S. District Court here to order that double interim performance fees paid by the ABC television network pending determination of a "reasonable" rate by the court.

The ruling society is asking payment at an annualized rate of \$8 million from Sept. 11 through the end of the year, and \$8.5 million for 1982, as compared to the annual interim fee of \$3.8 million the web has paid since 1976.

The ABC fee schedule was locked in as the antitrust suit brought by CBS against ASCAP and BMI worked its way through a series of court appeals.

Final resolution of the CBS action in favor of the rights organizations earlier this year opened the door to the negotiation of new rates with the other networks, as well as the adjustment of past interim rates.

Bargaining for a new membership deal between ASCAP and ABC stalled and was thrown into the court for resolution under terms of the society's consent decree with the government. The network's intention to continue the \$3.8 million rate in the meantime is challenged by ASCAP as inadequate in view of ABC's competitive stance and inflation factors.

In an affidavit filed with the court, Bernard Korman, ASCAP general counsel, says: "The amounts ASCAP has received as interim fees from ABC are precisely the same amounts for the years 1981 and 1982 that the CBS television network has already agreed to pay as license fees to ASCAP."

The plea is supported by arguments that ABC has won popular praise. "We have CBS over our past five years that its revenues have increased by 93% during that time, and estimates that its payments to program suppliers, other than ASCAP, have risen by more than 20% per year.

Negotiations for a new rate with NBC are still continuing," says Korman. "We have had no other success in hope of a deal." Since 1976, NBC has been paying ASCAP \$4.48 million a year in interim performance fees.

BMI, which also had negotiated a settlement with CBS on new rates (Billboard, Aug. 15) is continuing discussions with both ABC and NBC on new and retroactive license rates. "We are optimistic about

(Continued on page 82)



CAPITOL BRASS—Bhaskar Menon, left, board chairman of EMI Music, and Don Zimmerman, right, president of the Capitol Records Group, present Tash O'Honey's Justice Maria Johnson and Hazel Payne with gold records for their hit "Sukiyaki." Aiding in the presentation is Varnell Johnson, Capitol's vice president of black music star.

Cable To Kill Prerecorded Vid? ITA Meet Told Disks, Tape 'Don't Stand A Chance'

By HOPE HEYMAN

NEW YORK—The calm of the fourth annual ITA here last week was shattered by Eliot Minkler, publisher of Knowledge Industry Publications, who rang the death knell for the prerecorded videocassette and videodisk business, claiming that cable and pay tv services would overshadow the prerecorded industry.

"The demand for prerecorded movies on cassette and disk may slow or disappear," he said. He agreed that the real issue in home video is not Beta vs. VHS, VCRs vs. videodisks, or rentals vs. sales, but cable and disk. "VCRs and disk are only two delivery systems," Minkler said, in a special report prepared for presentation at the ITA. "Tracking The Home Video Market." He said that consumers' prime interest was movies which "can be satisfied by cable, pay tv

and satellite systems." "The wiring of the country is continuing dramatically, and will continue, until it's completely wired," he said, comparing VCR penetration unfavorably with cable. "As of two weeks ago, we estimate that just over one million VCRs will have been sold this year, for a total penetration of 2.9 million VCRs or about 3.5% penetration."

According to Minkler's figures, new basic cable to subscribers will weigh in at 27.3 million, for a total of 223 million households by 1981. "And, more than one-half are taking some type of pay tv service," Households with some type of pay tv service in addition to basic cable now stands at 14.1 million, he said.

"Movies on tape or disk don't have the same appeal as the big run," he said. He projected that 1981 pay tv revenues will top \$1.8 billion, and

that by 1983 pay tv revenues will outgross movie theaters. "Pay tv gross revenues will reach the point that the electronic distribution of movies will become the prime market," he said.

Minkler also pointed out that many cable systems offer more than one pay tv service. "There's little reason to buy or rent prerecorded movies," he said. In heavily penetrated areas such as Greater Cincinnati, he said, "Warner Amco's complete, prerecorded sales and rentals have dropped, he said.

"All that's left for VCR is time shift and porn, and the attachment of inexpensive video cameras. Movies will be available on cassette much later in their lives much much later than there are now. When the history of home video is written, cassette and disk as the

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NOVEMBER 28, 1981, BILLBOARD

SAXON

ROLLS!

Last year, Saxon, the English metal champions devastated all competition on their first U.S. tour.

Now they're back with a new album of no frills, gutsy rock 'n' roll, "Denim And Leather." Wear that on your turntable!

Saxon's "Denim And Leather." 02 37605
An invincible combination. On Carrere Records and Tapes.

Watch for the Saxon tour coming late December.



Chartbeat

Veteran Acts Rule Top 30; Earth, Wind & Fire Rages

By PAUL GREEN

LOS ANGELES This isn't the year—or at least this isn't the time of year—to be a new artist. Only four acts in this week's top 30 have never had a top 10 pop hit. Quarterflash (Geffen), the Go-Go's (RS), Chilli-wack (Millennium) and Genesis (Atlantic).

And the average act in the current top 30 has had more than six top 10 hits.

Top artist in the top 30 is Diana Ross (RCA), who this week collects her 27th top 10 single with "Why Do Fools Fall in Love." It's the ninth top 10 hit of her solo career, following 18 with the Supremes.

"Start Me Up" is the 20th top 10 hit for the Rolling Stones (Rolling Stones/Atlantic). "Physical" is the 12th for Olivia Newton-John (MCA).

Ned Diamond (Columbia) has also collected 12 top 10 hits. Barry Manilow (Arista) and Barbra Streisand (Columbia) have each scored 11.

Don Henley, who shares billing on "Leather And Lace" with Stevie Nicks (Modern), has amassed 10 top 10 hits with the Eagles. Nicks, for her part, has collected six with Fleetwood Mac plus a seventh in a recent duet with Tom Petty & the Heartbreakers.

"Oh No," which leaps five points this week to number 11, is the ninth top 10 hit for the Commodores (Motown).

Artists in the current top 30 who have had six top 10 hits during their careers are Foreigner (Atlantic), Hall & Oates (RCA), Earth, Wind & Fire (ARC/Columbia) and Fleetwood Mac's Lindsey Buckingham (A&M).

Acts with five top 10 hits are Air Supply (Arista), Bob Seger & the Silver Bullet Band (Capitol), Rod Ste-

art (Warner Bros.), The Little River Band (Capitol) and Kool & the Gang (De-Lite).

The Steve Miller Band (Capitol) has collected four top 10 hits, the Police (A&M), Christopher Cross (Warner Bros.) and George Benson (Warner Bros.) have each had three; Mike Post (Elektra), Rick Springfield (RCA) and Juice Newton (Capitol) follow with two each.

Journey (Columbia) notched its first top 10 hit a couple of months ago.

Yanks Overran Hall & Oates is the only all-American act in this week's top five. The rest of the top singles spots are held by Australia's Olivia Newton-John and Air Supply, England's the Police and the half-English, half-American Foreigner.

If this keeps up, we may have to start filing the Hot 100 under Hit of the World.

Not Winded: Earth, Wind & Fire this week collects its seventh No. 1 r&b single—and its first in nearly three years—as "Let's Groove" moves to the top.

It's the group's second No. 1 on its own ARC lops, following "I Remember" from January, 1979.

EW&F had five prior top spots on Columbia. "Shining Star" in '75, "Sing A Song" and "Getaway" in '76, "Serpentine Fire" in '77 and "Got To Get You Into My Life" in '78.

Both "Boogie Wonderland" and "After The Love Has Gone" peaked at number two r&b in 1979.

The group also gathers its fifth No. 1 r&b LP this week with "Rise." It follows "That's The Way Of The World." "Gratitude."
(Continued on page 8)



CHIPMUNK FEVER—Ross Baganian, Craig and Janice Karman, center, of the Chipmunks, chat with Jack Zarka, division vice president of RCA Records for the U.S. and Canada, and their new LP, "A Chipmunk Christmas." Their previous album, "Urban Chipmunk," was certified gold by the RIAA.

Group Challenges Buyout Of Record Town Stores

By JOHN SIPPEL

LOS ANGELES—A group of defendants, including former Texas Record Town chain boss Donald K. Dubbs, Ronald W. Peebles, and Thomas P. Sims, are legally challenging the acquisition of the Record Town stores by Western Merchandisers, the Amarillo rack-jobbing/retail empire.

In a complaint filed in District Court of Bexar County, Record Town, Inc.; Record Town of Houston; and Record Town of U.S.A. and Galaxy Sales Corp., along with the trio, want the San Antonio judge to void the 1980 merger between the one-time Texas chain and the Amarillo firm.

Other defendants include RTH Inc., whose agent is Robert C. Schneider, executive vice president of Western, Sam Marmaduke, founder of Western, Cliff Keeton, longtime Oklahoma/Texas industry executive, Hastings Books & Records, retail division of Western, Doris Barton Sheriff, widow of a prominent Southwest industry wholesaler veteran and attorney David T. Turlington.

According to the suit, Keeton, Sheriff and Turlington assumed direction of Record Town/Galaxy Sales in May, 1979 through a voting trust. Dubbs, Peebles, and Sims were denied representation on the board at that time. About May 15, 1979, the suit alleges Keeton, Turlington and Sheriff relayed to Western Merchandisers vital data about the plaintiff corporation's sales and profits. In addition, it's claimed that the then-board of directors fixed

prices with Western Merchandisers in a common trade area. The then-board entered into on June 4, 1979, an agreement for Western to acquire the plaintiff corporations. In November, 1979, Western and the plaintiff corporations "began to compile the assets of the plaintiff corporations, prior to the acquisition."

Keeton, claimed to be a shareholder of Western for many years in the filing, and his two defendant executives sold Record Town at a price less than market value because it aided the defendant trio of Keeton, Sheriff and Turlington and worked against the plaintiffs, it's argued. The complaint claims the plaintiffs' upon discovering the acquisition details demanded from the defendants cancellation of the deal and offered to relay to Western the acquisition price.

The suit also asks the court to determine monetary damages, plus interest.

CBS Sets Malaysia Subsidiary

By CHRISTIE LEO

KUALA LUMPUR—CBS Records is setting up its own company in Malaysia, thus ending speculation fuelled by the end of its license deal with EMI (Billboard, Nov. 21).

The firm will be fully operational from February, according to CBS Records International vice president Peter Bond. He confirmed the appointment of Michael Chong, former general manager of local RCA licensee Coudel, as managing director of the new enterprise. Earlier this year, CBS was hoping to lure WEA Malaysia's managing director, Frankie Cheah, to the post.

"We're looking for a suitable headquarters site," says Bond, who is seeking staff and manufacturing/distribution arrangements. "No deals have been concluded, but we expect to finalize something by the year's end."

No local artists or producers have yet been approached by CBS International product is expected to receive especially aggressive marketing until domestic repertoire can be developed.

When it was under license to EMI, CBS product accounted for 30% of

(Continued on page 6)

Signings

Charley Pride re-signs to RCA Records. David Allan Coe to the Empire Agency in Atlanta for bookings.

Dastine to Elektra/Asylum Records with George Tishler producing. First single is being readied for January, with album to follow.

The O'Jays to Associated Booking Corp. for bookings. Huanac Puerto to the Neal Agency Ltd. for bookings. Jimmy Yule to Shannon for recording and Tuck shoe Music for publishing.

NOVEMBER 28, 1981, BILLBOARD

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Label Offering Who Special

LOS ANGELES—MCA Records will debut an exclusive two-hour special on the Who, entitled "Who Are The Who?," scheduled to air nationally Thanksgiving weekend Nov. 25-29 on more than 130 AOR stations.

The special, produced by Drea Besch with commentary by Dave Herman of WNFV-FM New York, will cover the complete history of the group and feature music from their early days, when they were known as the High Numbers, and continue through to their most recent work.

Interviews with all members will be highlighted along with other interviews with other personalities involved with the Who's career.



A voice that could only belong to Angela Bofill. A voice that soars to heavenly heights, then boils over with the fiery release of earthly passions.

“...and the voice of an Angel.”

The incomparable voice that's captivated the 3/4 million fans of her stunning debut album, *Angie*, and the smash follow-up, *Angel Of The Night*. And now, there's *Something About You*—an album brimming over with the special Angela Bofill vocal magic. From the infectiously upbeat title single to the plaintive “Break It To Me Gently,” it's unmistakably Angela—a voice you'll never forget.

Angela Bofill.
Something About You.

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Produced by Narada Michael Walden for Perfection Light Productions, Inc.

BILLBOARD'S 1981 ANNUAL YEAR-END AWARDS ISSUE

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Rock 'n' Rolling Stones' Video Party On; Trouble With A Name

By ROMAN KOZAK

NEW YORK—The Rolling Stones' video party, set for Dec. 18, is on, but the venue is still up in the air. The date will be simultaneous to venues around the country.

Originally, it was set for Bond's Casino in Times Square, but according to sources, the production people were not too happy with the location. Now the Rolling Stones are looking for another place. However, it is most likely that because of potential problems with crowd control, the venue will not be announced until very shortly before the gig.



The announcement of the date has had one immediate, if not acknowledged effect. The Rod Stewart video simulcast from the L.A. Forum, which was to take place the same night, has now been moved to Dec. 19.

There have been a number of questions raised about the deal structure of the Stones video presentation, and John Scher, who is putting it together, says that reports that the Stones are demanding 75% of the gate are misleading. "There is a difference between gross and net," he

notes. "The Rolling Stones' deals are tight but fair," he adds.

Along with Bill Graham, who has put together the Rolling Stones tour, Scher, who promotes shows in New Jersey and upstate New York, has been a consistent critic of deal disadvantages to promoters.

"We have had discussions in the band about changing our name, and we are split down the middle on it. I don't want to change it, but commercially if we want to get anywhere, then I guess we'll have to," says Russell Wolinsky, founder and lead singer of a band whose name is a constant problem for editors, radio people, advertising managers and club owners in the Sac F***s.

The band is featured in "Alike In The Dark," a new horror film now being made starring Jack Palance, Donald Pleasence and Martin Landau, but because of potential hassles with future television sales, the band is billed as Nacki Nothing & the Hives.

"The Cramps recommended us for the film," says Wolinsky. "They wanted someone who looked weird. Then they saw us and at first they didn't want us. We didn't look

(Continued on page 73)



Billboard photo by Wren Maloney
RINGS RAPS—Tom Snyder poses a question to Ringo Starr during the Beatles' recent appearance on the "Tomorrow Show." Starr's Boardwalk single "Wrack My Brain" is a top 50 hit.

WB Returns To Campus; Six Acts Get Sales Drive

LOS ANGELES—Warner Bros. Records has stepped up its college marketing push with five recent campaigns pitching six different acts to the campus consumer.

Like most major labels, Warner dismantled its full-time college promotion effort some years ago, but to target new programs on prime college-aged buyers, the company has combined its own marketing and promotion teams with selected campus marketing specialists.

First acts to receive the campus push were Pat Metheny, on ECM, and Yellowjackets, both promoted earlier this fall through a joint program with WEA, Inc., and AMP Marketing, the latter a specialized independent firm.

More recent were four individual artist campaigns just completed. Programs were tailored to the respective acts, but giveaways via radio or retail contests figured centrally in three.

For Kraftwerk, the label utilized Atrix video games as well as free copies of the group's most recent album for giveaways at eight selected campuses. College radio stations and local retail outlets were enlisted to help coordinate the effort, which included both an in-store display contest and a supporting radio promotion for the actual contest drawing.

For Sire label act the Ramones, a similar giveaway strategy was employed on 21 different college campuses. With the band's "Pleasant Dreams" LP as focal point, free LPs and special pillows merchandising the act and album title were

given away via college radio stations.

For Sire's English Beat, copies of the group's second album, "Whippen," as well as specially pressed three-song, 12-inch EPs of material previously unreleased in the U.S. were used in college radio promotions on 50 campuses.

Finally, Tom Verlaine, whose first solo LP for Warner Bros. was shipped this fall, was pushed via distribution of a one-hour interview tape to 115 campus radio outlets across the country.

As for the earlier push for Yellowjackets' debut LP and Metheny's duo LP with Lyle Mays, "As Falls Wichita, So Falls Wichita Falls," 30 campus markets were earmarked for print ads in selected college newspapers, tagged with local retail outlets. Also utilized were college radio promotions and distribution of high visibility color flyers in heavily trafficked areas on the designated campuses.

AMP Marketing Systems' own on-campus representatives provided retail sales traffic and distribution of publicity material and merchandising aids, including posters and LP flats. **SAM SUTHERLAND**

Les Paul Honored

NEW YORK—The New York chapter of NARAS will present a Governor's Award to Les Paul at a ceremony Tuesday (24) at RCA Recording Studio, 110 West 44 St. here. The reception at 6 p.m. will be co-hosted by Gibson Guitars. Paul will receive a plaque in recognition of his contribution to popular music.

FIRST STUDY OF DISTRIBS FROM NARM

NEW YORK—Before next year's NARM convention, the trade should have in hand the first in-depth study of independent distribution based on a NARM-sponsored questionnaire.

First conceived at a meeting of the NARM independent distributors' advisory committee last August, the questionnaire requests information on sales volume, net worth, value of inventory, projected volume, personnel, warehouse and branch operations, and on vertical operations owned by or affiliated with this segment of the business.

Fifty distributors have already received the questionnaire, which are to be returned to an independent certified public accounting firm that will produce aggregate results.

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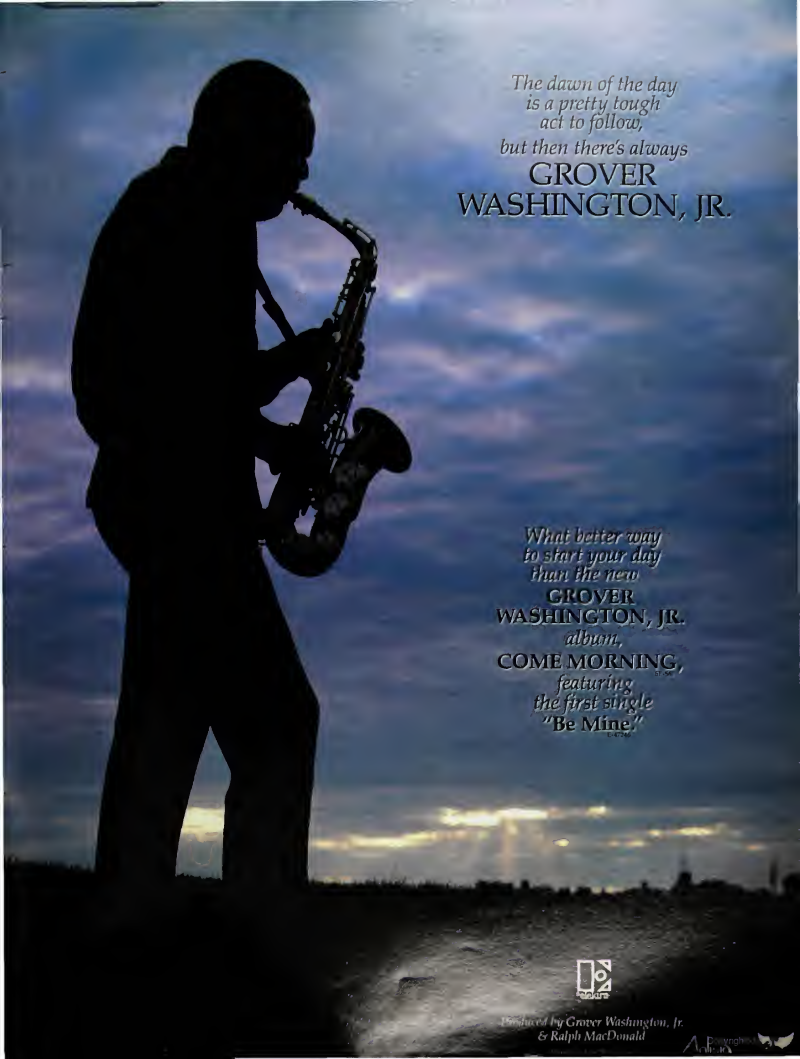
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HER PLEASURE—Judv Evans, leader of the English group Girls At Our Best, signs an autograph at Bonaparte Records in New York, where the group performed to promote their Happy Birthday Records LP, "Pleasure."



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Now there's a network radio service especially designed to help stations like yours build this important 25-44 age group. And, as you might expect, it's from the leader in demographic network radio, the ABC Radio Networks. ABC DIRECTION RADIO NETWORK inaugurates the next generation of network radio service... providing a program service conceived and produced for the special needs and interests of the new adult generation. Here's how ABC DIRECTION RADIO NETWORK can help your station reach today's new adult audience—and build it:

A UNIQUE NEWS PERSPECTIVE

Our news gets right to the core of the new adult's concerns. Not just what happened, but... "How will it affect me?" We tell today's adult how to use the news to help plan the future, to make informed life decisions, big and small.

SPORTS INSIGHTS

No one covers sports like ABC. No one gets inside a story or an event more thoroughly, with more depth and understanding. The excitement, the color, the story behind the story—that's what ABC is all about. We know exactly what the sports-minded 25-44 audience wants and we deliver. The best on-the-spot saturation coverage. The best profiles. The best commentaries. ABC. The best in sports!

FEATURES

Can short radio features be entertaining and informative at the same time? Ours are. These fast-paced features focus on the things this audience cares about. Whether it's a movie review, career advice, or how they can cope with today's problems, every ABC DIRECTION RADIO NETWORK feature will involve your listeners, to help them get the most out of life.

MUSIC FEATURES AND SPECIALS

The 25-44 year-old has a broad musical outlook, but at the same time, a more discriminating ear. They listen for quality... and that's what our music features and specials will bring to your station, and your audience, with the biggest stars from a wide range of musical expressions. With our special kind of showmanship and electrifying starpower, ABC DIRECTION RADIO music features and specials will help you build share with the 25-44 audience.

News, sports, features, music... all targeted exclusively to today's new adult generation, ABC DIRECTION RADIO NETWORK. It's the next generation in network radio service. If you're going after a bigger share of this dynamic demographic, you'll like where we're going.

Call Chuck King, Vice President, Direction Network... (212) 887-7397.



**ABC DIRECTION
RADIO NETWORK**

RADIO

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The Charlie Daniels Band may look like your average collection of cowboys, but they've proven to everyone within earshot that they are consummate musicians, both vocally and instrumentally. Their latest effort, "Full Moon," is a hit, to say the least. It's already earned them a platinum album. And now it's earned them a Scotty.

We're proud of our association with "Full Moon," and we offer our sincerest congratulations to all the members of the team who made this album possible: The Charlie Daniels Band, artists; John Boylan, producer; Paul Grupp, engineer; Woodland Sound Studios and The Record Plant, studios

A Scotty Award recognizes more than sales success. It recognizes the artistry that accounted for those sales. And the Scotty judges who make the choices are some of the toughest in the business.

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category of music. Just to qualify, you to go gold or platinum by RIAA standards. And you have to master on Scotch Recording Tape. For all that, we salute our winners, The Charlie Daniels Band.

It's tough to win a Scotty Award. But when you win one, it means something. And you can share that something with someone less fortunate, because we'll award \$1,000 in your name to the Muscular Dystrophy Association. We'll also award a \$5,000 music scholarship to a promising new artist chosen by the top Scotty winner.

If you think you know a super achiever, you can enter that artist in this year's Scotty Awards. We're now accepting nominations for recordings that reach gold or platinum status in 1981. And we'll donate \$100 to Muscular Dystrophy for each qualified nomination.

So contact your 3M Field Representative for details and nomination forms. Join the Charlie Daniels Band and go for a Scotty. It never hurts to be the best.



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Parsons Concert Debuts Label

LOS ANGELES An album of previously uncracked live performances by the late Gram Parsons is slated to launch Sierra Records, the revamped independent label marketed as Sierra/Bear until this year.

According to the label's founder and chief, John Delgado, the special nature of the live Parsons act, culled from a March, 1973 FM broadcast, will dictate a mail order route initially. Other planned LP releases will travel the independent distribution channels used by Sierra/Bear prior to its reorganization.

Delgado, who now splits his label activities with a full-time job at Eastern Pacific Sounds, a major import/export firm here that has partnered in Sierra since January, has issued previous early Parsons tapes. For "Gram Parsons And The Fallen Angels—Live, 1973," however, it was necessary to obtain a license from Warner Bros. Records, which had

the singer/songwriter under contract until his death later that year.

Sierra is thus complying with Warner's request that Emmylou Harris, a member of the Fallen Angels during its only tour, not be spotlighted on cover art. She'll be listed as a band member, but neither cover credit nor a picture will be used.

The album was originally recorded as one of WLR-FM's live broadcasts from its Hempstead, Long Island, base.

Sierra will continue to list its mail order post office box in Pasadena, but Delgado himself will now work from California's Studio City, Calif., offices.

Other artists expected to have product available at retail will be the Richard Greene Band and Ray Park, and Delgado reports he has continued to market Sierra/Bear catalog through the mail and his distributor. He adds that his distribu-

tion ties in the past were not exclusive, however, thus leaving the door open to changes in his line of supply.



STONE ALONE—Bill Wyman autographs a copy of the Rolling Stones' latest LP at Tower Records in San Francisco as his manager Eric Gardner, right, looks on. The promotion was coordinated by Atlantic and KFCR-AM.



DEVOTED FANS—David Byrne, right, of Talking Heads and choreographer Tony Basil, center, congratulates Devo's Jerry Cascazo at Interferon in New York following the group's appearance at Radio City Hall last month.

New Companies

Family Records Inc. formed by Herman Hinton, Freddie Terrell and Raymond Smith. First artists signed are Harrison Jones and the Voices of Harmony, whose first singles are produced by the three owners. Address: 926 Lawton Street, S.W., Atlanta, Ga. 30310 (404) 875-2808.

Music Wave Distributors (MWD) formed to provide national distribution and promotion services for independent record labels. First client is ECI Records with single "Long, Long Time" by Colly Coulter. Address: P.O. Box 24634, 62 Music Square West, Nashville, Tenn. 37203 (615) 327-4538.

Kool Kat Records formed with first releases by the Agents and the Back Door Man. Address: P.O. Box 363, Lima, Penn. 19037.

Music Associates, formed by Sheb Wooley and Linda S. Dotson, to house a new booking firm, Circuit Rider Talent Agency, along with publishing and production companies. Address: 1025 17th Ave. South, Nashville, Tenn. 37203 (615) 321-0140.

Welch Grape Records & Publishing formed by Mike Welch with first album release, "Renovations" by Welch and single, "The Loner Song," by Binky Anderson. Address: 991 Oak Street, West Barnstable, Mass. 02668 (617) 362-4908.

Kiaz Productions and King's Recording Studio formed by Sam King for arts and jingle production. Address: P.O. Box 2130, Winterville, Ohio (614) 264-6974.

Red Rock Records formed under the direction of Christian Caraba and Michael Galtner. The staff will be headed up by Marilyn Sargol, who will function as executive administrator for the label. Address: 40 Central Park South, Penthouse 4, New York, N.Y. 10019 (212) 935-4430.

Blue EMI Records formed with initial release "Picnic Time For Potatoes" by Stephen Terrell. Address: 137 W. Houghton, Santa Fe, N.M. 87501 (505) 963-5914.

International Videorox has formed a videotape documenting service specifically for live concerts and road tours. Address: 1145 N. Larrabee, Suite 4, W. Hollywood, Calif. 90069 (213) 854-3373.

Phillips Records, an r&b oriented label, has been formed by Robert Wardick.

are "BB's Law" by B.B.S. Unlimited and "Don't Waste Your Life" by the Mercury Band. Publishing affiliate is One Language Music. Address: P.O. Box 4705, Arlington, Va. 22204 (703) 522-2738.

Rowland Management formed by Bob Rowland as a personal management and production company. First act signed is all-female trio Candy Apple. Address: 92 Charles Street, New York, N.Y. 10014 (212) 675-0779.

Transcity Records formed by Scott Forman and Al Ferr. The firm is independently distributed in Detroit, Boston and New York. First release is "Doubletake" by Detroit groups Retro and Trainable. All product will be in 12-inch format including four-song EPs and six-song mini LPs by local artists. Address: 18977 W. Ten Mile, Southfield, Mich. 48075 (313) 424-9680.

Jamla Records, a division of Howard Enterprises, formed by Fred Howard, president, with first release "I'm Walking Out On You" by Willie Dashmon. Address: P.O. Box 9363, Jackson, Miss. 39206 (601) 982-8305.

Video Performers Showcase formed by Brian Levine and Nancy Lampf as a production firm specializing in "bridging the gap" between artists and music industry professionals with the use of videotape. Address: 9030 Balboa Blvd., Northridge, Calif. 91325 (213) 891-6161.

ALWA Publishing Co., formed by Alex Watzdorf. Address: 4 Carol Ave., Suite 12, Boston, Mass. 02135 (617) 731-8565.



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Labels Claim Denial Of Blank Tape Ad \$ Is Working

Continued from page 1
 foregoing co-op money and absorbing the cost of such ads themselves.
 The 15-store Alexanders chain

here has been doing just that since Jon Tilli took over as record buyer last spring. The retailer, whose primary print vehicle is the Daily News, usually runs two to three record ads

each week. Earlier this month, for example, Alexanders offered a selection of CBS midline product for \$3.99. In a separate advertisement on the same page, the chain featured

TDK two-packs for the same price. Tilli says the midline ad was supported with co-op funds from CBS.
 Tom McGuiness, vice president of marketing, branch distribution, for

CBS, says that while he is not familiar with the ad in question, the company's policy is to deny and refusing co-op dollars to dealers who advertise label product and blank tape "in the body of the same ad."
 "We're satisfied with the policy so far," says McGuiness, "and we hope that dealers keep blank tape ads off the page of our advertised product. But you can't tell a dealer what to advertise if we run a half-page ad and he picks up the other half. As long as we're talking about two different bodies, there's nothing we can do."

Because most manufacturers want exposure in Sunday advertisements, Tilli says he will frequently spotlight some of the bigger titles featured by the labels in an ad, paid for by Alexanders, on the preceding Friday. He perceives this approach as "a service" to the labels, even if blank tape ads appear on the page.
 "I don't see any harm in it, especially when I'm footing the bill," he says. "In fact, I'm doing the labels a favor. They're getting double exposure, a kind of two-for-one situation. When a manufacturer pays for an ad, we'll work with them to the fullest. But our self-image is that of an aggressive retailer, and what we do with our own advertising money is our business."

Spokesmen for the Crazy Eddie and J&R Music World chains insist they are not about to test vendor relations by advertising reprinted product and blank tape on the same page. "We haven't even come close to considering it," says Harry Spino, director of advertising for the 10-store Crazy Eddie web. "There are certain boundaries you have to respect, and this is one I'm not willing to step over. It's a golden rule for me."

Mary Singer, a buyer for J&R, which operates three stores in Manhattan, adds that "we don't want to rock the boat, or ruffle any feathers. By screwing the labels, you're only screwing yourself. But I think it's interesting to note that none of the policies address blank videotape."

Elliot Goldman, executive vice president and general manager of Arista Records, says that most dealers have honored the label's policies thus far. "It was a necessary position the labels had to take," he asserts, "although I never had any illusions that the policy would deter the home taping issue. We enacted it as much in principle as anything else." He acknowledges that some dealers are working around the policy successfully by paying for ads themselves. "Blank tape is just too important to some retailers," he notes.

"I think we discouraged a lot of dealers with the policy," adds Sal Licata, president of Chrysalis Records. "We're not in this business to endorse blank tape, and our distributors have successfully communicated this to our customers." Shelly Rudin, vice president of national sales for PolyGram, says the company has seen "100%" compliance with its policy. "We mean what we say. The issue doesn't even come up any more when we talk advertising dollars with our accounts," he emphasizes.

Writer Seminar
 LOS ANGELES—Len Chandler and John Brahen, cofounders of the BMI-sponsored Songwriters Showcase here, are set to conduct a two-day seminar "The Art, Craft & Business of Songwriting."
 The event, free to L.A. Songwriters Showcase members, will be held at Creative Space, 10 a.m.-10 p.m. Dec. 4.



Belt Buckles Don't Sell Records,

Are you carrying profit-plus items that have nothing to do with your business?

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Stevie Nicks' "Bella Donna" on Modern. Disk is her first platinum LP.

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Rolling Stones' "Tattoo You" on Rolling Stones Records. Disk is their fourth platinum LP.

Foreigner's "4" on Atlantic. Disk is their fourth platinum LP.

Journey's "Escape" on Columbia. Disk is their fourth platinum LP.

Pat Benatar's "Precious Time" on Chrysalis. Disk is her third platinum LP.

Billy Squier's "Don't Say No" on Capitol. Disk is his first platinum LP.

Alabama's "Frets So Right" on RCA. Disk is their first platinum LP.

The Doobie's "Greatest Hits" on Elektra. Disk is their first certified platinum LP.

Gold LPs

George Jones' "I Am What I Am" on Epic. Disk is his first gold LP.

Rickie Lee Jones' "Pirates" on Warner Bros. Disk is her second gold LP.

Eddie Rabbit's "Step By Step" on Elektra. Disk is his third gold LP.

ELO's "Time" on Jet. Disk is their eighth gold LP.

"Shower Easton" on EMI-America. Disk is her first gold LP.

Stephanie Mills' "Stephanie" on 20th Century. Disk is her third gold LP.

The Pointer Sisters' "Black & White" on Planet. Disk is their fourth gold LP.

"Heavy Metal" soundtrack on Full Moon/Asylum.

Maze featuring Frankie Beverly, "Live In New Orleans" on Capitol.

Platinum Singles

"Endless Love" by Diana Ross & Lionel Richie on Motown Records.

Gold Singles

Carl Carlton's "She's A Bad Mama Jama" on 20th Century-Fox. Disk is his first gold single.

Frankie Smith's "Double Dutch Bus" on WMOT. Disk is his first gold single.

A Taste Of Honey's "Sukiyaki" on Capitol. Disk is their second gold single.

Rick Springfield's "Jessie's Girl" on RCA. Disk is his first gold single.

Video Clearances Remain Thorny

There's More Music Product, But Legalities Persist

By BETH JACQUES

NEW YORK More music product is coming on to the home video and cable television markets than six months previously, but clearing rights continues as a glove-off free-for-all.

No clear pattern of standard has emerged, and the increasing number of "amateurs in leisure suits" granting and collecting rights as bush-league rock hands find themselves scooped into the video-man complex causes matters further.

"Everyone is trying to get the best deal he can," said one music publisher. "We want as much as possible for our artists, while the producers and programmers want to pay as little as they can possibly get away with. It's all very protective."

Al Berman of the Harry Fox Agency sees more product coming on to a market where parameters are not yet defined. He does not yet see any significant standard on deals.

"Requests for all music programs are coming in a little more rapidly," he said. "There's some movement—publishers will always give you a price."

There are some typical patterns on music-type programs, according to Don Biederman of legal firm Mitchell, Silverburg and Knapp. There is, however, no standard.

Current patterns include sharing music on a pro rata basis at 5 to 6% of wholesale price, calculating royalties on a percentage of retail price,

flat fees—a cents-per-song figure ranging from between four and 40 cents (four cents derived from the currently-disputed mechanical rate), a flat synch fee (generally granted for between three and five years), a fee for a thousand rights plus a rate per cassette or disk sold and a flat synch fee with more to be determined later.

"Music deals right now are as varied as the U.S.," said attorney Barry Menes of Goller, Griffin and Menes. "You often see a split between an advance of, say, \$300 to \$1000 per song versus or plus a percentage of retail."

Don Biederman has seen a 6% retail figure suggested as appropriate, although he feels this figure is on the high side. Synch licensing can range from \$200 to \$1000, although again this sum is at the high end.

The thousand-dollar figure is rare, and only seen if the program is also used for cable tv, enabling the producer to make back his fee, Biederman says.

Publishers are also looking at compulsory licenses and extrapolating what they consider to be a fair fee based on the higher price of home video merchandise, according to industry sources. "Compulsory is part of our thinking," said one publisher, although the four cent figure is not accepted as a fair fee.

Flat buy-outs aren't on the cards either, according to Al Berman.

People are still testing the water and reserving judgement to see how the market will develop. "To my knowledge, no one has said 'Here's \$1 million of dollars and you can make as many as you want,'" he said.

The issue of nomenclature appears to be falling on the side of a negotiated synchronous license as opposed to a compulsory mechanical rights deal.

"These are video rights linked to videocassette, video-disk and television use," said Barry Menes. "This is a situation without a compulsory license, so you have a negotiating situation."

Such use raises questions of a performing rights license, he added. "Is a rented videocassette a performance used in the home? What about if it's played for free in a nightclub?"

Menes also cited the controversy over the use of video promo pieces for broadcast and collected later as either artist or compilation video albums.

"Record companies had better look to their contracts," he cautioned. "Are the producers who made a video promo piece going to be entitled to a percentage of retail price? They'll ask, and so will publishers."

The rental issue also clouds the picture. Should royalties be based on the number of units manufactured as opposed to sold? Some publishers

(Continued on page 41)



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 Nov. 28 Chicago, IL
 Nov. 29 Dayton, OH
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Watch for Gladys Knight & The Pips on "Solid Gold" the weekend of December 11 (check local listings).

Radio Programming

NEW KID ON THE BLOCK

WRKS Shows Growth In Gotham's 3-way Urban Contemporary Race

NEW YORK—Barry Mayo is the new kid on the block of a neighborhood that's come to be known as urban contemporary.

Frankie Crocker has been the longest ladd on this block, but he's been kept busy in a number of street fights with comers and goers who have fought to keep his banner "WKTU."

Mayo assisted program director at WRKS-FM, Crocker, program director at WRLS-FM, and Carlos de Jesus, program director at WKTU-FM, are in a new struggle for king of the Arbitron ratings that shows indications that this is now a three-way race.

A 33 share in the summer 1981 Arbitron book reflected Mayo's impact and his successful "Creative collaboration" with program director Don Kelly, music and research director Tony Quarantone, and Shep Pettibone, who produces about 2 1/2 hours of dance mixes heard each week.

Mayo, who is 29 and was born and raised in the South Bronx, came to WRKS (better known as 98.3 Kiss) in May from WGGI-FM Chicago, where he was program director.

He feels that the next 30-90 days

will decide "who the undisputed champ will be if there's a winner at all. The market just might stay fragmented." Either way, he believes that the station's embrace of r&b has given WRKS a position of leadership. "Frankie Crocker's musical tastes, have controlled progressive music in New York for the last few years," he concludes. "If BLS played it, the song was a hit. If you didn't hear it, that meant it wasn't. Now we're taking some of his musical influence away."

He acknowledges that the music heard on WRKS and its competitors is "very similar." Accordingly, Mayo and Kelly feel that "promotion makes difference." In September, the station launched its "KISS Cash" contest ("We couldn't resist the alliteration," says Mayo). Listeners were invited to mail postcards listing three songs they heard on the station, and cards pulled at random earned the contestant \$100. Next month, the winners will be pooled, and a cash prize of \$200,000 will be awarded.

Three weeks ago, the station hosted a "Friday the 13th" party at Bonds International Casino here that it promoted heavily on the air. The Ralph Mercado production fea-

tured Ray Baretto, Gayle Adams, Sparque and High Glos.

While most observers believe that WRKS and Latin music has had a major influence on radio programming in New York for some time, particularly since WKTU rose to prominence almost four years ago, Mayo, fresh in from Chicago, seems to be hell-bent on "r&b" over with him.

"New York radio has seen a dramatic change in recent months," he observes. "The market here was one of the very last in the country to embrace r&b. Then over the summer we saw how it started to affect what we knew as disco music. Whites, blacks and Latinos were growing on the same sounds, and we knew we were on to something. Our ethnic mix is tremendous."

Mayo points to a number of current records which support his programming premise. "Genius Of Love" by Tom Tom Club is an excellent example, he says, "because it's a funk record that whites, blacks and Latinos all love. And in today's market, the music is as important as the other instances of what he calls "r&b-and-disco." It is Gwen McCrae's "Funky Sensation," Northing's "Happy Days" and Gayle Adams' "Love Fever."



PROMOTION TIME—Tonia Biggs of Penthouse Records, who wrote and produced the record "We Are One," the love theme from "Caligula" lays a gentle hand on J.J. Jackson of WQXI AM Atlanta in the hopes of getting some air play.

Region Two Meeting Nixes 9kHz Spacing

Continued from page 4

and the U.S. team came here last month burdened with the message that "we've changed our mind."

The decision is, of course, a major victory for the National Assn. of Broadcasters and the National Radio Broadcasters Assn., both of whom opposed the shift.

The Duysme Broadcasters Assn. were on the other hand, in favor of the move and Ray Livesey, as president of that group tried unsuccessfully to convince NRBA to change its position. Livesey is a board member of NRBA.

The Region Two meeting here is

scheduled to continue for six weeks, considering basic allocations of the broadcast spectrum in the Western Hemisphere among the nations of the region. A major concern to U.S. broadcasters is Cuba's claim for additional frequency assignments which could aggravate interference problems that are now existing between the U.S. and Cuba.

The FCC is running meetings in Washington to coincide with the meeting here. This domestic advisory group is designed to back up the U.S. team here and transmit information to the radio industry and the public in the U.S.

NOVEMBER 19, 1981, BILLBOARD

Mass. FMer Seeking Hometown Domination, Fresh AOR Format

By MIKE ADASKAVEG

SPRINGFIELD, Mass.—WAOY-FM is gunning for WCCC-FM Hartford in the fall Arbitron, and hopes to run the out-of-town AOR back that the Connecticut station has with a home-grown AOR format that was installed in September.

"We're like ax and rock rollers," program director Mike Adams quipped. "Springfield had no rockers of its own. Rock listeners were forced to listen to one of two stations from Hartford and Worcester."

In Hartford, WAOY will battle

with WHCN-FM, WCCC and WPLR-FM. WCCC leads the Hartford AOR war by a landslide, with a 62.6 overall percentage in the spring Arbitron ratings. WCCC holds a 3 in Hartford, while WPLR has a 1.5. In Springfield, WCCC hovers around the 8.0 mark.

Adams, a veteran of Hartford radio, worked at WPOP-AM, WHCN, and WCCC. In starting WAOY's new format he recruited all Hartford

(Continued on page 35)

Out of The Box HOT 100/AC

PITTSFIELD, Mass.—"Comin' In And Out Of Your Life" is gonna be a monster," says Rick Bellare, music director of WBFC-AM, who added the Barbara Streisand single on Columbia last week. "It doesn't take much to see that." As for the new Paul Davis 45, "Cool Night" (Arista), he feels the song is "a solid follow-up" to the singer's previous hits ("You can't go wrong with a Paul Davis record"). Bellare has also added Billy Joel's new single, "She's Got A Way" (Columbia) which the singer performed Nov. 15 on "Saturday Night Live." "It's extremely melodic, much like 'Just The Way You Are.' I expect it to have a big adult appeal."

AOR

CLEVELAND—"Anytime," the new album by The Heavy Paul Band for Atlantic, is the major add this week at WMMW-FM here. But a local 45 by an artist named George Young called "Always Together" on the Tower Town label that's really important to the station. "We like to go out of our way and support local acts," he says, "and we thought we'd give a shot to George. He's recorded a nice pop song that deserves airplay."

BLACK/URBAN

ST. LOUIS—"B Move It," Gil Scott-Heron (Arista) has novelty record with a message. So says Earl Parnell, music director of WZLW-FM. "It takes some kind of actor to make his way from Hollywood to the White House," he quips. In addition to the Scott-Heron single (taken from his LP, "Reflections"), Parnell has added Gayle Adams' "Love Fever" on Prelude, and "Make Up Your Mind" by the Saltoun group, Auroa ("What a pretty tune.")

COUNTRY

SILOU CITY, Iowa—As music director of KMMS-AM, Ty Cooper says he wants to establish "a modern, almost urban country sound" for the station, which changed its format from contemporary rock earlier this month. "We want to do—emphasize the string sound," says Cooper. He has added "Mickey Gilley's 'Who Do You Know in California'" (Elektra), Mickey Gilley's "Lonely Nights" (Epic) and Billy and the Beaters' "Mile Make Some Child" (Alpha). He calls the latter tune "a novelty with a stomping horn section and a nice country-rock flavor."

WLS Hosting Holiday Rock Fest

CHICAGO—WLS-AM-FM is hosting a 32-hour Thanksgiving weekend rock festival in one of the ABC station's biggest 1981 promotions.

Rockfest '81 featuring 25 groups, will be held Friday through Sunday (27-29) at the International Amphitheatre.

The festival, produced by Flipside Productions, Inc., will have a rock "marketplace" for food, drink, clothing and records in addition to

continuous live performances until Midnight Friday and Saturday, 10 p.m. Sunday.

Groups scheduled to perform include Point Blank, Survivor, the Kings, Red Rider, Loverboy, the Go-Go's, the Knack, Rod, King, Paul by the Blacks, Chaser, Lancer Band, Dirs. Dancers, D.C. Shooting Star, Nathan Coates, Quarter Flash, Steve Dahl & Teenage Radnash, Circle Tiger, Tiger, Deep River Band, M&R Rash, Prisoners and One Arm Bandit.

EDITOR'S VIEWPOINT

Those FCC Wheels Grind Slow

By BILL HOLLAND

WASHINGTON—I have seen the future of AM stereo. It's in very small type, but I have seen it.

It has appeared when I received a press release that pointed out that the FCC has established a list of the major rulemaking proceedings currently in progress, and that list is in the Nov. 12 issue of the Federal Register.

The FCC said it was publishing the list to encourage "Greater public participation in the rulemaking process and to keep the public informed." That sounded so darn good that I almost (outgut that 99-1/2 percent of the public has never heard of the Federal Register).

However, being a Washington correspondent has its many advantages, to be sure, and not the least of them is the opportunity to sit through the Register's many, many official daily announcements of government meetings and rulemakings, and occasionally, finding something of worth to follow up. In this case, I was hoping I

might discover something about the FCC's continuing study—some would say never-ending—of AM stereo.

Of course, AM station owners want stereo, and they want it now. And my editors want AM stereo, too. Maybe this agenda could make everybody a little happier.

Now FCC chairman Mark S. Fowler has told some broadcasters in Miami recently that the AM stereo issue would be settled soon, true enough, but to see it in print, in the Federal Register, was something else again.

The press release suggested I look on page 55796 for the agenda. I looked. It was there.

Actually, the AM stereo proceeding was the fourth docket number from the top, No. 21313. The description was short and to the point, never really the FCC's long-stay. "This Commission must decide what, if any, standards should be established for the transmission of stereophonic program-

material by AM broadcast stations."

AM station owners who have had the patience of Job waiting for the FCC to decide "what if any" might not have been so pleased with the description, nor with the summary of the development of the proceeding, which points out that the proposal dates back to September, 1978, and that the reply comment stage has been closed since that past March.

However, I am pleased to let everyone know that further on in the small print, under "Proposed Commission action," is a date A date when the FCC will come forth with an answer.

It says "First Quarter 1982." It doesn't say what the answer will be, of course, but then again, perhaps they don't know either. This correspondent will continue to follow up on the FCC's efforts, as they say, "to keep the public informed."

Bill Holland's Billboard's Wash. correspondent chief.

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MIDEM '82

WAY! Boos Women With Consistency And Romance

By WANDA FREEMAN

NEW ORLEANS The 25-49 year-old woman was wooed and pursued at least in some stations here this spring, and she smiled on WAY!-FM. The station did nicely in 12 plus to, jumping from a 3.1 share to a 5.9, this was after changing call letters (from WWL and buying Schulte II, the new "Great Stars, Great Music" format offering songs of the Sinatra-Streisand-Moore trio).

Women 18 plus all but fainted at the sounds of Schulte II. Program director Mike Bourgeois thinks the keys to their hearts were consistency, density and romance.

When Bourgeois joined the station as operations director in March, 1980, it was the WFL-FM, and doing badly, with the FM-100 beautiful

music format from Chicago. He became p.d. when the format and call letters changed at Chicago time.

"The call letters were part of the problem," he says. "We didn't have our own identity, we were confused with local station WWL-AM, with WWL-TV, with FxNews, News, all that. When people heard 'WWE' they automatically thought of AM or TV. We were lost."

"But with the change and the new music, it was like being reborn."

He also believes the rules had been his and that WAY's success is based on following, not fighting, the format. "In the old format, they were putting on football. Football games, with beautiful music women's pop."

He finds the Schulte II music is an alternative to previous offerings. "There was rock, and there was beautiful music. There was nothing for young adults, the professionals, the CPAs, the young attorneys who had gotten out of rock but were not quite slow enough for beautiful music."

"The songs are favorites. It's a romantic format. It can be either a background or a foreground station. The music is so basic, it's strange that nobody packaged it before."

"We're starting to get more listeners, playing artists like Air Supply and Willie Nelson," he explains. "We're keeping phone logs, letters. The listeners might say there's too much saturation of Sinatra or Tony Bennett. It's a no playing for what they're paying attention, changing to fit the audience."

WLPL IS NOW ADULT WYST

BALTIMORE—Former top 40 adult WFLP-FM, which has been shifted to adult contemporary by United Broadcasting national program director John Moen, has completed its metamorphosis with the shift to new call letters, WYST.

Moen has also installed a new on-air staff: the Flying Dutchman from 10 a.m. to 10 a.m., Jefferson Keyes from 10 a.m. to 2 p.m., Ann O'Neil from 2 to 7 p.m. and Ted Daugherty from 7 p.m. to midnight and Mike Bradford from midnight to 6 a.m.

United operates eight other stations.

WFOL Follows Market's Greying

Florida Station Goes With Flow, Gives Up On Youth

By SARA LANE

ways one of the "core" artists" the second goes back to the '40s and '50s. It includes the Tommy Dorsey Orchestra or Francis Craig's "Near You" and we spotlight it, not merely play it," explains Williams.

By spotlighting, WFOL deprecates the new rock and roll, and what was going on during the year it was popular.

"Our announcers also have instructions to be informative, topical and to say something of value," says Williams. "We're an entertainment medium and we frequently forget that the music isn't the only thing that matters. We can't go on the air and merely play music and talk gibberish."

With its new staff and two new contracts as well as new capabilities, WFOL bills itself as the new voice of Broward County. Six months ago, Williams hired Ron Loggins, former WGBS-AM news director in Ft. Lauderdale.

WFOL is extremely community-oriented, says Williams. "We do everything, every event and consider ourselves as Broward's radio station."

Thirty-five years ago, when WFOL first went on the air, there were 50,000 people in Broward County. Today, there are one million plus.

"We had a lot of growing to do, the community had a lot of growing to do. We took a unique stance and asked our listeners why they wanted to listen to a Dade County radio station when they didn't live there. We created a niche for ourselves and it's been a very successful niche."



Billedboard photo by Chuck P. Daily

NOSTALGIA IN PROGRESS—Danny Stiles cues a record, talks to a listener and checks ad copy as he does his daily midday show on WVNJ-AM.

NOSTALGIA PIONEER

Stiles Keeps Playing The Oldies

By DOUGLAS E. HALL

NEW YORK "It isn't easy to be a radio voice crying in the wilderness. But Danny Stiles has proved that for 12 years and has been himself a sturdy survivor."

Stiles plays old music. He played it when it wasn't fashionable on what is basically an ethnic station, WEVD-FM New York, sandwiched between a Greek show and a Jewish program.

That was before WNEW-AM rediscovered its MOR roots, before the

SYN-DIC "Music Of Your Life," TM-O-R, "Unforgettable," and "Encore" formats fanned out across the land. There were dark days for Stiles and non-rock oldies.

Now with at least three stations in the New York area programming big bands and MOR singers from the 1940s through today, Stiles is alive and prospering on WVNJ-AM, where he proclaims "Nostalgia Lives."

Stiles isn't as concerned with demographics and programming methodology as some of the late comers to his area. He plays 78s. He plays Sophie Tucker. He plays scratchy records. He doesn't stick with the hit, but he has a loyal listener following for his 10 a.m. to 3 p.m. show.

Old records attract old listeners and Danny is strongest with men 55 to 64. With them he scores a 3.0. But he does have a 2.4 share with men 35 to 44, a very saleable demographic.

These ratings are quite impressive when one considers that before Stiles' arrival WVNJ-AM did not show up in the Arbitron ratings at all. Now with Stiles on the air 30 hours a week, the station has an overall 18 plus rating of 0.7.

How does Stiles do it? "I have no pattern on picking the music. I follow my mood, my feelings. It seems to work," he offers. And no pattern seems discernible, except that Stiles basically alternates between 78s and LPs because he's got one 78 r.p.m. turntable and one 33-45 r.p.m. turntable.

Typical selections of his 78s: Yma Sumac doing "Earthquake," Grace Funnig singing "Come Back To Sorrento" in Italian and Frankie Laine's "May I Never Love Again."

No his there, but it is music that is not otherwise heard on the radio. He also does a nostalgia quiz daily with operations director Arnie Raskin. Station president and general manager Herb Saltzman is impressed with Stiles' performance. "I've never seen such an amount of love. He reaches people because he's cornball, schmaltzy, he's for brotherhood, motherhood, touch dancing and love. He's important to us. He's a star."

Stiles does, in person a band and with dedications and announcements of high school reunions, the like. Stiles is impressed, too. "I have

more freedom here. I get support and I get respect. They never tell me what to play," he says noting the encouragement both Saltzman and station manager Ed Milarsky have given him. In fact, the station is to a degree built around Stiles. There once was a time this AM sister station to WVNJ-FM was more of less a throwaway playing a similar beautiful music to that run on the FM.

But now the station has been re-formatted to play music similar, if not in all cases as old, as that played by Stiles. Music director Bob Taylor has worked up a playlist that leans to Frank Sinatra and Tony Bennett. Stiles numbers among his devoted listeners Sammy Kaye and singer Kitty Kallen. Both have called him and Kay even came out to the studios in Livingston, N.J. to do a show with him.

Cecil Spins 100 78s On 11-Day Cruise

LOS ANGELES—When the S.S. Stella Solars steams out from Galveston on Italian and Frankie Laine's "May I Never Love Again."

Spinning those hoary but well-remembered discs every afternoon aboard the ship will be KGIIL-AM's Chuck Cecil, who this week is celebrating the 25th anniversary of his taped "Swingin' Years" radio program. Sixty-two stations in the U.S. air the show.

Clem De Rosa and his big band, out of New York, also will be aboard the giant Sun Line's flagship, which will stop at Cozumel, Santo Domingo, St. Thomas, Martinique, Barbados, Trinidad, Caracas and Curaçao.

Cecil, assisted by his wife Edna, launched "Swingin' Years" in 1956 when the rock 'n' roll movement was gaining momentum. It is heard globally from Los Angeles by American Forces Radio. His syndicate is strictly a family affair—in addition to Edna Cecil, daughter Sheri, son Don and Don's wife Carol Cecil, all pitch in to replicate tapes and haul them to a suburban Woodland Hills post office for distribution to stations in 39 states.

DAVE DEXTER JR.



COUNTRY HEROES—From left, Tom Rivers, president of Watermark, Johnny Cash and Hugh Cherry confer at a recent studio session at WDBQ-AM Dubuque, Iowa where they produced a demo program of Watermark's new "The Heroes Of Country Music." Cash will host the program. Cherry is head writer and Rivers will serve as executive producer. The one hour series is set for release during the first half of 1982.

National Programming

NEW YORK—NBC's Source Network is cranking up several fresh programs and features for the new year, including news analysis "Jacob's Journal," comedy bits from "Whamco," talk feature "Frank Talk" and financial advice, "Money Memo."

The 90-second "Jacob's Journal" is hosted by C.D. Jacob, who's been with the Source since its inception. The comedy of "Whamco" comes from Steve B and the Hawk, more formerly known as Steven B. Williams and Don Hawkins, who have worked together as a team at Honolulu stations KKAU-AM and KIKI-FM.

The "Frank" of the 60-second feature "Frank Talk" is Frank Cody, who's served as program director of a number of stations. He handled national programming of the Sandusky stations before joining the Source. He also formerly pro-

grammed KLOS-FM Los Angeles. "Money Memo," according to Jim Cameron, director of information programming, is a response to "our affiliates desire to better serve their 25 to 34 age old audience."

Continuing features on the Source include "Coping With" hosted by John McChaan, formerly of the Source and now directing programming at Rolling Stone Productions, and the 90-second "Rock Report," hosted by Bill Farnin.

• • •

Chris Charles has been named host of the "Weekly Country Music Countdown" from United Stations. Vice president of programming, Ed Samson, will direct the program from an air shift on WCBS-FM New York. The new show premieres Dec. 4.

CBS' new RadioRadio taped the Nov. 11 Hall & Oates concert at the Capitol Theatre in Passaic, N.J.

(Continued on page 33)

Washington Roundup FCC Issues Extended Licenses

By BILL HOLLAND

WASHINGTON The FCC has begun to implement a new law passed by Congress this summer which in part amends the 1934 Communications Act to authorize five-year television and seven-year radio license terms.

While many of the other deregulatory broadcast sections were stricken from the law, the 1991 Omnibus Budget Reconciliation Act, and await passage in separate legislation, the FCC can now move ahead on the extended broadcast license terms.

In a Commission action last Thursday (22), the licenses of 551 radio and tv stations in Maryland, the District of Columbia, Virginia and West Virginia, which expired October 1, 1981, were granted for the new extended term. Stations in North Carolina, South Carolina will receive extended term licenses on December 1, 1981.

According to the FCC schedule, stations in Florida, Puerto Rico and the Virgin Islands are slated for February 1, 1982, and stations in Alabama and Georgia for April 1, 1982.

On June 1, 1982, stations in Arkansas, Louisiana and Mississippi will receive extended terms; on August 1, 1982, stations in Kentucky, Tennessee and Indiana. Ohio and Michigan are slated for October 1, 1982 and Illinois and Wisconsin will

receive extended terms on Dec. 1, 1982.

Other stations nationwide are on a similar staggered schedule through 1983 and 1984, ending with Delaware and Pennsylvania on August 1, 1984.

In other FCC news, the Commission has put forward a proposal to deregulate certain areas of noncommercial broadcasting, particularly in the areas of advertisement, programming logs and the so-called "general programming responsibility" obligations. Public broadcasting stations were not included in the somewhat larger series of proposals passed by the Commission last January in its initial radio deregulation decision.

The Commission is recommending alternatives ranging from complete elimination to retention of the rules. Comments in the proceeding are due November 2 and reply comments by December 2. Critics of the deregulatory proposals term the FCC's move "limited in certain respects," pointing out there are no proposed revisions of such statutory requirements as the Fairness Doctrine, equal opportunity requirements, and of rules designed to ensure the noncommercial character of public stations.

Both the FCC and the Congress have a somewhat more conservative opinion of noncommercial stations' programming obligations, however,

and there is some feeling here that there might be some requirements, based on the "expertise and discretion of the licensee" as a position paper from the National Radio Broadcasters Assn put it, retained in the final proposal.

FCC Denies Gross Licenses

WASHINGTON—The Federal Communications Commission has denied the renewal of licenses of two radio stations and a television station belonging to Gross Telecasting Inc. of Lansing, Mich.

FCC administrative law judge Byron E. Harrison, in making the decision this past week, said that the evidence showed that between 1965 and 1973, GTI had exhibited improper behavior that was "beyond rehabilitation."

The FCC action to GTI and its stations, WJIM-AM, WJIM-FM and WJIM-TV, stems from a petition from the American Civil Liberties Union. GTI was alleged to have used deceptive maps to support ad sales, cancelled news coverage of an organization due to its overdue bill, inserted local advertising or programming into news slots and collected network revenue, and broadcast taped weather reports without notifying viewers.

MUTUAL VP TO FCC LAWYERS

Carr Continues War On New Networks

WASHINGTON—An offensive mounted against newcomer radio networks by Mutual Broadcasting president Harry Rubenstein at the Ohio Broadcasters Convention last month was continued by Mutual's programming vice president Dick Carr, as he spoke to the FCC Bar Assn. here Nov. 10.

Carr pointed to "so-called networks" entering the marketplace "almost daily" and, as Rubenstein did last month, labeled "the idea of so-called turnkey operations offensive." He found fault with the full-format networks "because they presume to apply universal concepts to individual and particular situations."

He warned that "many of these services are beginning with little or no capital" and offered that, to many broadcasters, "the prospect of instant satellite networks is a panacea, but I believe this perception is a prescription for disaster."

Carr argued, "A good idea or a popular disk jockey in Cleveland may be a disaster in Phoenix. Potential buyers shouldn't be swayed by an isolated success nor should they assume that one successful program or one well-planned daypart is enough to sustain a 24-hour or 'full-service' satellite network."

Carr complained that "satellites are the reigning fixation in the radio community. Everyone in the programming business either has a sat-

ellite system or is scrambling to secure the uplinks, earth terminals or transponder space."

Mutual has been in the forefront of network satellite transmission and Carr found fault with new competitors that in "selling, leasing or sharing equipment. A satellite antenna in your parking lot or on your roof is not necessarily a programming or financial cure-all," he added. He noted that Mutual is installing 650 earth stations at affiliates, but that these will be owned by the company.

Noting that radio stations "are looking again toward national program suppliers to relieve the strain of mercenary costs and to maintain a competitive edge," Carr warned that "no one can do it for you. There are no programming wizards who can insure your success from a distance. While networks, syndicators and maybe even 24-hour programming services can provide stations with high quality products, it must be judiciously used, not carried up, plugged in or forgotten."

Giving advice to the lawyers in his audience, Carr said, "In today's radio marketplace, anyone with access to satellite technology can distribute programming. Often you (the lawyers) will be the only one that can and a radio station in making important choices. It's amateur right in radio and communications counsel has a responsibility and a burden to steer radio stations toward sensible programming choices."

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Even Hawaii Responding To Stateside Country Records

By DON WELLES

HONOLULU—Ron Jacobs is demonstrating that country music has a place way out in the Pacific on these coral shores.

The co-owner of KDEO-AM began with a semi-automated country format in February, dropping MOR programming, and by the time the spring Arbitron came out, the station had climbed from a 0.6 share to 4.4, moving the station from 22nd place to seventh.

Jacobs says that even taking into account his very successful ventures at KPOL-AM in Hawaii in the late 1950s and KHJ-AM and KGB-AM on the mainland in the 1960s, "anytime you see a station go up 10 notches in one Arbitron as KDEO did, it's very gratifying. It confirms the fact that country music and Hawaiian music are kissing cousins."

He adds, "A lot of credit has to go to the people at both Drake Chenault and Watermark who provide us with different programs and services. We expect that the trend of country music, which is booming on the mainland, will be maintained on KDEO, the westernmost country station in America."

The Spring Arbitron did more than show a market for country music; it showed that an FM station can compete among the top three stations for listeners.

KULA-FM, which has been programming automated easy-listening pop-rock (TM Stereo Rock) for two years, continued to grow for the third straight time in the Arbitron—from 2.1 to 3.7 to 4.1.

Earl McDannel, general manager for KULA-FM, sees the steady growth as more than just a success for the station. "People are now beginning to pay more attention to FM in Hawaii," he says. "I see it as a definite trend. Remember, all but one FM station in the islands has an AM sister station. Why? Because people have had to have another station to stay afloat financially. But I think that's changing now as so many more people are tuning in their FM radios."

For the first time, top 40 oriented KIKI-AM dethroned MOR music KSSK-AM's long reign as the No. 1 overall station. Although KIKI-AM has built a strong base of teen and young listeners with its top 40 format and strong promotion-campaign style, its emergence as the new No. 1 station in Hawaii was somewhat of a surprise.

KIKI uses broad-based top hits in their format, and is involved in many promotions aligned with their sponsors, local recording acts, and their on-air personalities.

Rocker KDUK-FM went further than adding audience. It became the first FM station to reach the number two position among all stations in Hawaii.

"The Duke," which consults with Burkhardt-Abrams for its adult-oriented rock format, has been growing steadily since it changed from disco music in January, 1980.

Bill Mims, KDUK's program director, was originally with WOJK-FM (ZETA-7) now WJYO Orlando, but joined the station in February, 1981. He says that when he got here, the station had a disco rock and concert image, and all he did was "clean things up a bit."

"What we did was to put together a station which relates to the environment and what people want to hear in the island," he explains. "Basically, we've put together a Hawaiian rock station that is as good as any mainland station."

Brian Bieler, KDUK's general manager who created the station's highly visible logo and set the format for the station nearly two years ago, interprets the Duke's leap from

0.4 in the fall, Arbitron to 11.5 as a "revolution in FM music in Hawaii."

He goes on: "We expect the FM market to continue to grow as more

FM broadcasters here now recognize that the medium is viable. We expect that with better FM programming in Honolulu, FM itself will grow considerably in share and will

start resembling mainland markets.

"The problem up to this point is that nobody thought that FM was a viable medium. I think we've shown that this is wrong."

Rick Lee,
Vice President/
General Manager,
106 FM KMEL, San Francisco

"We at KMEL 'The Camel' in San Francisco and my counterparts at the other Century Broadcasting Stations consistently advertise in SRDS because it works. Our goal via SRDS is to maintain high visibility, positive image and point of purchase awareness of our products. SRDS keeps our stations in full view of the people who buy radio.

Nell Rockoff,
Vice President and
General Manager,
93 KHJ, Los Angeles

The question was... how do we translate what we're doing locally to national buyers, account people and media directors? The answer was simple and singular: use SRDS. Use it boldly, with color, and splash our message. From what we hear nationally, it's working incredibly well."

David W. Sawbury,
Executive Vice President,
WROK/WZOK, Rockford, IL

"Although WROK/WZOK are the top rated stations in our market and our reps, McGraven Guild, do an outstanding job, we feel that advertising in SRDS is a must to get our message to the various agencies. SRDS is the only publication that most time buyers use.



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These radio station executives know SRDS Spot Radio Rates and Data is used to recommend particular radio stations for spot radio advertising.

They capitalize on this opportunity with Service-Ads that influence media planners/buyers the very moment their markets are being considered.

They know their Service-Ads provide pertinent facts about their stations and markets (format and

programming, ratings, coverage, demographics) at a time when this is just what planners/buyers are looking for. That's why your station's ads get better reception in SRDS.

No other reference or trade publication provides the opportunity to communicate your sales story at so critical a time. Take advantage of it.

Service-Ads in SRDS Spot Radio Rates and Data. It's the logical decision. Media decision-makers will thank you for it.

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(312) 470-3100

The Media's Medium
srds



FOREIGN AFFECTIONS—Foreigner's Mick Jones, right, seems to want Radio-International associate producer and general manager Cundy Tolin all to himself as he pushes away fellow band member Rick Wells during some horseplay at a break in a taping of the 90-minute satellite-delivered radio show.

LOS ANGELES Throughout recent history, a vast portion of the broadcasting community has been attracted to the seeming convenience of categorizing music formats into neat little packages geared to absolutely specific target audiences, as they are. Thus, there is the tendency, on one level, to constrict under pressure from the purists, and on the other level, to expand under pressure of the industry and the natural flow of events.

As a result, program managers can attest that the real action lies along the frontiers: between scenes and narrowcast genres. One thing leads to another. The pop music scene is not a stable entity and contrary to what ratings services would have us believe, land by and large, have us believing, the standard categories of radio measurement (age and sex) do not really coincide with the actual categories of human taste.

Back during the mechanical age of programming, it was not uncommon for programmers to make "improvements" by changing the colors of the categories on their hot clocks and nothing more. Today, during the narrowcast age of programming, they simply change the names of their formats.

This is not and never will be a cut and dry business. As a famous frog once said, "It's not easy being green."

I haven't received any complaints

Mike Harrison The Perils Of Narrowcasting

etic scenes and genres tend to be more chosen, sensitive and argumentative.

Narrowcast music formats, by virtue of their self-pronounced function and identity, define themselves as much by what they are not as by what they are. Thus, there is the tendency, on one level, to constrict under pressure from the purists, and on the other level, to expand under pressure of the industry and the natural flow of events.

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I haven't received any complaints

from either Mick Jagger or Fred Astaire for my recent statement comparing them to each other, but Lou Bernucci, divisional marketing manager of Lechner in Woburn, Mass., wholeheartedly agrees and so do the people who put together the English programming for the Voice Of America who engaged me in a taped conversation on the subject last week for a broadcast to their 35 million worldwide English-speaking listeners (VOA has a total weekly listenership of approximately 80 million).

It gave me the opportunity to get a closer look at their rather impressive radio operation. Now, here's the point: VOA is a U.S. Government agency representing life in this country to the world and they can constantly use good programming and input. Sorry, there are no bucks involved, but it's a real good cause and the exposure is immense. So, if you've done a good special recently, or have some decent interview tape that you'd like to share with, quite literally, the rest of the world, contact Russell Woodgate, Worldwide English Division, Voice Of America Radio, 330 Independence Ave., S.W., Washington, D.C. 20547 (202) 755-4454.

Mike Harrison is available for comment and at the Goodphone Communications Center, 4869 Topanga Canyon Blvd., Woodland Hills, Calif. 91364 (213) 888-5730.

NOVEMBER 28, 1981 • BILLBOARD

Goodphone Commentaries Christmas Is A Problem

By RON HARRIS

LOS ANGELES—Christmas is coming. No great revelation there, but a so-benign thought to production directors, copywriters, and allied folk. And we all know why: Christmas spots!

You know the kind. *Amer' thudful, deep, somber voice:* "Christmas is a time for being with family and friends, a time for showing just how much we care about each other. And your friends at (insert client name here) would like to say just how much they've valued your patronage throughout the year." And of course don't forget the Christmas music in the background. I mean, where would we be without Percy Faith, Hank Mancini, and of course tando-a-van, and-a-two, and-a-two Lawrence Welk?

The formula is proven: write four or five basic spots, each with jock cut eight or ten participating advertisers, card 'em up, and get set for all the 18-minute-an-hour succinctly you can muster!

Christmas is a time of rejoicing in creative production indeed. And Dec. 26 is yet another day to rejoice—just as you're bulking the Christmas spots (that don't run in New Year's), your Production Library Christmas Supplement arrives in the mail! Not that it really matters; it would take at least 14 disks of "Christmas Backgrounds" to fill your program needs!

Christmas is a problem. Part of the problem lies with the station managers, owners, sales managers and such who insist on selling those darnably-profitable BOS (Run-of-Santa) spots to every possible sponsor. Part lies with the program directors who allow their programming to be sabotaged. And some lies with us, the production people who pro- excuse me, crank them out.

All right, if you must produce 30 spots that each say, well, nothing to differentiate them from the others except a client name, at least try to do it with some imagination. Put a little something extra into each to make a sound different: copy, delivery, music, sound effects, style, humor, something. Take it as a personal challenge to avoid the "assembly line" approach. Would you want your best friend to be subjected to your spot load for the week before Christmas?

Would you want to be strapped in a chair and forced to listen?

Label similar spots (same music, voice or copy) to avoid two playing back-to-back. Create your own "Christmas" music by shaking sleigh bells (available at music stores) over "regular," safe, or the advertiser's jingle. Slow down a deep-throated voice track for a Santa Claus sound (experiment first—the delivery must be a bit affected). Use the first and second halves of a 60-second library Christmas cut for two different (non-competitive) advertisers.

Be as creative as possible—you wouldn't want to get the same presents (spots) from everyone (sponsors), nor the same ones each year. Neither would your listeners!

Ron Harris is one of the leading radio production consultants in the nation.

U.K. Protests BBC Closures

LONDON—A storm of protest in Britain and abroad has forced the Conservative government here to reprieve at least some of the BBC overseas broadcasting services threatened with a 36-month economy drive.

Originally it was intended to end seven of the BBC's 39 foreign language services and withdraw subscriptions to the program transmission. But pressure from MP of all parties, from overseas radio stations, and even from the U.S. Embassy in London has prompted a re-think.

Now Richard Luce, Minister of State at the Foreign Office, has announced that the services in Somali, Burmese, Portuguese and French are to be saved, albeit with a halving of the number of hours broadcast in Maltese and Italian.

The Spanish service to Latin American countries will continue, though Spanish broadcasts to Spain itself will stop, along with broadcasts in Maltese and Italian.

The annual \$2 million subsidy to the transmission services will be halved, but the government is in effect asking the BBC to save only half its original target of \$6 million.

AC Station Tries Big Band Experiment

SALEM, Ohio—WSOM-AM has instituted a "Big Band Sunday" in response to recent surveys showing a strong desire for some form of big big programming.

The adult contemporary station, which at one time regularly aired big band sounds, is running the program on an experimental basis from 5 p.m. till midnight on Sundays, hosted by program director Roger "Jolly Roger" Luvoicic.

The program features several big band classics, a feature band of the day, and spotlight big bands each hour. News and sports are programmed on the hour and special dedication and requests are aired.

Luvoicic started his broadcast career with the then WSOM FM in January, 1958 and has been program director since 1966. Big band music was the mainstay of the station's former MOR music format.

Give something that means something. The gift of the hope for life.

May we suggest that this year, in the true spirit of the season, you inform the people on your list that you have contributed, in their names, to the T.J. Martell Memorial Foundation.

The Martell Foundation is a charity that was founded and is totally supported by the music industry. All monies donated are used exclusively to research one of the most devastating diseases known to mankind, Leukemia. A disease that kills over 50,000 people a year.

It is the Foundation's hope that with your help we will one day conquer this destructive disease.

Thank you. Your gift will mean so much to so many people.

The T.J. Martell Memorial Foundation
130 West 57th St., 3rd Floor
New York, NY 10019
Telephone: (212) 245-1818

ATTENTION



ATTENTION

RECORD COLLECTORS! TRIVIA BUFFS!
 NOSTALGIA FANS! RADIO PROGRAMMERS...
 AND EVERYONE INTERESTED
 IN MUSIC PAST AND PRESENT!

BILLBOARD'S RESEARCH AIDS PACKAGES, compiled from Billboard's Charts, have been prepared for radio programmers, record buffs, oldies collectors. They are essential for anyone involved in pop, country, soul, adult contemporary, classical, jazz, gospel—all areas of music!

WHAT'S AVAILABLE?

NUMBER ONE RECORDS (any package listed with the number "1"):

A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label—in order of issue date.

TOP TEN RECORDS (any package listed with the number "2"):

A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

TOP RECORDS OF THE YEAR (any package listed with the number "3"):

A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

POP SINGLES

A-1	Number One Pop Singles, 1941 through Present	\$50.00
A-2	Top Ten Pop Singles, 1947 through Present	50.00
A-3	Top Pop Singles of the Year, 1946 through Present	50.00

POP ALBUMS

B-1	Number One Pop Albums, 1947 to Present	50.00
B-2	Top Ten Pop Albums, August 1948 to Present	50.00
B-3	Top Pop Albums of the Year, 1956 to Present	50.00

COUNTRY SINGLES

C-1	Number One Country Singles, 1948 to Present	50.00
C-2	Top Ten Country Singles, 1948 to Present	50.00
C-3	Top Country Singles of the Year, 1946 to Present	50.00

COUNTRY ALBUMS

D-1	Number One Country Albums, 1964 to Present	25.00
D-2	Top Ten Country Albums, 1964 to Present	25.00
D-3	Top Country Albums of the Year, 1965 to Present	25.00

SOUL (RHYTHM & BLUES) SINGLES

E-1	Number One Soul Singles, 1948 to Present	50.00
E-2	Top Ten Soul Singles, 1948 to Present	50.00
E-3	Top Soul Singles of the Year, 1946 to Present	50.00

SOUL (RHYTHM & BLUES) ALBUMS

F-1	Number One Soul Albums, 1965 to Present	25.00
F-2	Top Ten Soul Albums, 1965 to Present	25.00
F-3	Top Soul Albums of the Year, 1966 to Present	25.00

ADULT CONTEMPORARY SINGLES

G-1	Number One Adult Contemporary Singles, 1961 to Present	30.00
G-2	Top Ten Adult Contemporary Singles, 1961 to Present	30.00
G-3	Adult Contemporary Singles of the Year, 1966 to Present	30.00

CLASSICAL ALBUMS

H-1	Number One Classical Albums, 1969 to Present	20.00
H-2	Top Ten Classical Albums, 1969 to Present	20.00
H-3	Top Classical Albums of the Year, 1969 to Present	20.00

JAZZ ALBUMS

I-1	Number One Jazz Albums, 1969 to Present	20.00
I-2	Top Ten Jazz Albums, 1969 to Present	20.00
I-3	Top Jazz Albums of the Year, 1969 to Present	20.00

SPIRITUAL GOSPEL ALBUMS (SOUL GOSPEL)

K-1	Number One Gospel Albums, 1974 to Present	15.00
K-2	Top Ten Gospel Albums, 1974 to Present	15.00
K-3	Top Gospel Albums of the Year, 1974 to Present	15.00

GREATEST HITS

J	Top 1000 Greatest Hits of All Time, 1956-1977 (1978-Present Top 100 Included)	75.00
L	Yearend Issue—"Talent In Action" (Limited Stock Available)	7.00
M	Bicentennial Issue—"Music/Records/200"—History Of The Music/Record Industry (Limited Stock Available)	25.00

NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$5.00 each. Photo copies of individual week-by-week charts are available as follows: 1 to 10 pages, \$1.50 per page; 8 or more pages, \$3.00 per page.

Billboard Chart Research
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Vox Jox

NEW YORK The AM fall Arbitron taking in the Big Apple evaluated sharply last week when WNBC-AM unveiled its new traffic helicopter.

At a press brunch at the posh Tavern on the Green in Manhattan's Central Park on Thursday 1/9, NBC staff led by new general manager **Don Fiorandi**, unveiled a craft with a tiger emblazoned on the side, the result of a commission to artist

Leroy Neuman. The 'copter is, no doubt, to sagging ratings of the NBC flagship. The station has slipped from an overall share of 4.7 a year ago and 4.6 in the spring to 3.9 this past summer.

Morning man **Dou Ims** has done worse. He's down to a 5.1 share from 6.2 in the spring and a high of 7.4 last winter. The 'copter traffic reports to be handled by former music

director **Rod Frank**, whose reports will be used in Ims' show in the morning and afternoon drive presents **Frank Reed's** shift.

Frank also has the voice of Ims' character, **Rhonda Ruder** of Hollywood, which the New York Daily News has dubbed, "one of the funniest features" on Ims' show.

In another effort to win back listeners, WNBC has been running a heavy schedule of live spots featuring Ims' acting various persons on the street to listen to WNBC. Ims' pitch is "We need 47,000 more listeners," a reference to WNBC's cume in Arbitron, which is 47,000 listeners short of three million. The campaign, created by Della Fama Travasaro & Partners, could run into clearance problems, according to viewers knowledgeable in Chinese. In one spot, Ims confronts a Chinese man, who reportedly responds in extremely obscene and vulgar language.

The addition of the helicopter to the WNBC arsenal puts the station in the sky with 'copters manned by WOR-AM and WRBS-AM. All that's left for the rating war is for the 'copters to add guns and armament.

Dick Foreman, former ABC Radio Network vice president and now president of Radio-Ad Foreman Assoc., has signed up the newly restructured radio division of GF Broadcasting in a two-year consulting agreement for its eight stations. Foreman will work with the group on programming and promotion. **Jeff Pollack**, Communications manager, has signed up a new AOR client **ABC's KSEF-FM** San Francisco. Pollack has more than a dozen clients including **ABC's KLOS-FM** Los Angeles, **KSRR-FM** Houston and the new **ABC Rock Radio** New York.

"Al Jazzabraux" Collins is back on WVEF-AM New York's after almost a year.

(Continued on page 35)

New On The Charts



SNEAKER

"More Than Just The Two Of Us" ☆

Friends since their first days, **Michael Carey Schneider** and **Mitch Crane**, the first members of Sneaker, started writing together in the early '70s after years of playing in variations of neighborhood garage bands. When the hands that each of them were playing in broke up in 1977, it seemed the perfect opportunity to organize the group they'd been wanting to form together.

In those days, the group was a trio—Crane, Cottage and Crane with **Michael Cottage** playing bass and doing backup vocals. Schneider (going by his middle name **Carey** at the time) played keyboards and shared lead vocals with guitarist **Crane**.

Drummer **Michael Hughes**, who'd been touring with **Archie Bell** and the **Dreels**, joined in 1978, and they decided to try the name **Bad Sneakers**, the title of a cut on **Steely Dan's** "Katy Lied" album. "We went to our pug that night and introduced ourselves as **Bad Sneakers**," Schneider remembers, "and everybody seemed to hate it. We went back the next night and tried **Sneakers** and that worked."

Jim King, a member of a local competitive group called **Sonora**, came to Sneaker in August of '79 as lead keyboardist. When **Crane** took a short hiatus from the group, **Tim Torrance** replaced him on guitars and remained in the band when **Crane** came back.

During summer 1980, **Jeff Baxter** produced Sneaker's demo based on "Don't Let Me Be," "One By One" and "Jaymes," all of which were in-

cluded on their first handshake album, **The Two Of Us**.

Reaction to the tape prompted **Shelly Weiss** and **Artie Rupp** to put together a special industry showcase at **Modern Music** in L.A. **Joe Neuman** of **Handshake's** West coast office was one of the attendees and "More Than Just The Two Of Us" now on **Billboard's** Hot 100 chart, was one of the songs that inspired him to move on signing **Sneaker** to **Handshake**.

The group recently topped the **Merr Griffin** show and that segment is scheduled to air Dec. 8. Other TV appearances are in negotiation and some touring is being coordinated for December.

For further information contact **Sneaker's** manager **Shelly Weiss**, 4852 Laurel Canyon Blvd., North Hollywood, Calif. 91607 (213) 985-3900.

National Programming

Continued from page 27
for their first concert broadcast in May.

Drake-Chenault is moving into barbers distribution. "The History Of Country Music" will be offered to stations with four commercials and room for six local sales per hour. **Tom Morrison** has created original music for **TM Special Projects**—"The Story Of Country Music." The 48-hour show includes more than 100 interviews with country

artists. **New-talks** station **KCBS-AM** San Francisco will air **TM Special Projects**—"The Magic Of Christmas" along with almost 100 other stations. Four of **TM Programming's** syndicated formats have each added a station. **KCMC-AM** Teikaria, Tex., is running **TM Country**. **WTK-FM** Charleston, S.C. is running **TM Beautiful**. **WJIN-AM** Georgetown, S.C. is running **TM O-R**, and **KNAS-FM** Nashville, Ark. is running **TM Beautiful Rock**.

Charles Michaelson Inc., starts a harder radio drama test campaign on Detroit on **WTAZ-FM** for **Penzance Products** known as the **Penzance Radio Mystery Theatre** consisting of two 15-minute 30 minute mystery shows scheduled back to back Sunday evenings. The campaign will run through the end of January. If successful, the **Mystery Radio Theatre** is expected to go national in 1982.

Westwood One, "In Concert" will feature **Pat Benatar** in a 90 minute concert show recorded live at the **Oakland Arena** on the weekend of Dec. 11 and the **Go-Go's** first national radio concert over the weekend of Dec. 18.

TOP 50 **Billboard** Survey For Week Ending 11/20/81

As Contemporary

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TOP 50	The Year	Last Year	Weeks On Chart	Chart	Artist	Title	Label	Number	(Dist. Label)	Publisher	Licensee
1	3	4	8	★	THE BIRD SONGS	Berry Manlowe	Arista 9025	108	(WB/United States ASCAP)		
2	1	11	11	★	HEAT I AM	Al Collins	Arista 9025	106	(Columbia/Turtle BM)		
3	1	11	11	★	OH YOU FOOLS FALL IN LOVE	Shawn Ryan	MCA 12345	(Warner Bros. BM)			
4	1	11	11	★	LOVE IN THE WINDMILL STREET	Don Peake	Elektra 47185	(WMLM ASCAP)			
5	1	11	11	★	WANTING FOR A GIRL LIKE YOU	Foreigner	Arista 3924	(Sensational/Leavesongs ASCAP)			
6	1	11	11	★	RESTORATION SONGS	Real Gonez	Columbia 18 52074	(Columbia/ASCAP)			
7	1	11	11	★	WAITING FOR A GIRL LIKE YOU	Foreigner	Arista 3924	(Sensational/Leavesongs ASCAP)			
8	1	11	11	★	HEARD YA SAY	Don Peake	Elektra 47185	(WMLM ASCAP)			
9	1	11	11	★	CONCESSIONS	Merton	157	(Island/Cherry Lane Entertainment ASCAP)			
10	1	11	11	★	RESTORATION SONGS	Real Gonez	Columbia 18 52074	(Columbia/ASCAP)			
11	1	11	11	★	WAITING FOR A GIRL LIKE YOU	Foreigner	Arista 3924	(Sensational/Leavesongs ASCAP)			
12	1	11	11	★	HEARD YA SAY	Don Peake	Elektra 47185	(WMLM ASCAP)			
13	1	11	11	★	WANTING FOR A GIRL LIKE YOU	Foreigner	Arista 3924	(Sensational/Leavesongs ASCAP)			
14	1	11	11	★	HEARD YA SAY	Don Peake	Elektra 47185	(WMLM ASCAP)			
15	1	11	11	★	CONCESSIONS	Merton	157	(Island/Cherry Lane Entertainment ASCAP)			
16	1	11	11	★	RESTORATION SONGS	Real Gonez	Columbia 18 52074	(Columbia/ASCAP)			
17	1	11	11	★	WAITING FOR A GIRL LIKE YOU	Foreigner	Arista 3924	(Sensational/Leavesongs ASCAP)			
18	1	11	11	★	HEARD YA SAY	Don Peake	Elektra 47185	(WMLM ASCAP)			
19	1	11	11	★	CONCESSIONS	Merton	157	(Island/Cherry Lane Entertainment ASCAP)			
20	1	11	11	★	RESTORATION SONGS	Real Gonez	Columbia 18 52074	(Columbia/ASCAP)			
21	1	11	11	★	WAITING FOR A GIRL LIKE YOU	Foreigner	Arista 3924	(Sensational/Leavesongs ASCAP)			
22	1	11	11	★	HEARD YA SAY	Don Peake	Elektra 47185	(WMLM ASCAP)			
23	1	11	11	★	CONCESSIONS	Merton	157	(Island/Cherry Lane Entertainment ASCAP)			
24	1	11	11	★	RESTORATION SONGS	Real Gonez	Columbia 18 52074	(Columbia/ASCAP)			
25	1	11	11	★	WAITING FOR A GIRL LIKE YOU	Foreigner	Arista 3924	(Sensational/Leavesongs ASCAP)			
26	1	11	11	★	HEARD YA SAY	Don Peake	Elektra 47185	(WMLM ASCAP)			
27	1	11	11	★	CONCESSIONS	Merton	157	(Island/Cherry Lane Entertainment ASCAP)			
28	1	11	11	★	RESTORATION SONGS	Real Gonez	Columbia 18 52074	(Columbia/ASCAP)			
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43	1	11	11	★	CONCESSIONS	Merton	157	(Island/Cherry Lane Entertainment ASCAP)			
44	1	11	11	★	RESTORATION SONGS	Real Gonez	Columbia 18 52074	(Columbia/ASCAP)			
45	1	11	11	★	WAITING FOR A GIRL LIKE YOU	Foreigner	Arista 3924	(Sensational/Leavesongs ASCAP)			
46	1	11	11	★	HEARD YA SAY	Don Peake	Elektra 47185	(WMLM ASCAP)			
47	1	11	11	★	CONCESSIONS	Merton	157	(Island/Cherry Lane Entertainment ASCAP)			
48	1	11	11	★	RESTORATION SONGS	Real Gonez	Columbia 18 52074	(Columbia/ASCAP)			
49	1	11	11	★	WAITING FOR A GIRL LIKE YOU	Foreigner	Arista 3924	(Sensational/Leavesongs ASCAP)			
50	1	11	11	★	HEARD YA SAY	Don Peake	Elektra 47185	(WMLM ASCAP)			

* Stars are awarded to those specialties showing greatest airplay strength. * Squares are awarded to those programs showing greatest approval among the general week chart (Pulse Music). * Recording Industry Assn. of America will pay rates of 1,000,000 units. Chart indicated by a ♠ and Publishing Industry Assn. of America will pay rates of 2,000,000 units. Chart indicated by a ♠.

Christmas 1981

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Billboard® Rock Albums & Top Tracks™

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	7	GENESIS—Abacab, Atlantic
2	2	13	THE ROLLING STONES—Tattoo You, Rolling Stones Records
3	6	16	THE POLICE—Ghost In The Machine, A&M
4	3	20	FOREIGNER—4, Atlantic
5	4	18	JOURNEY—Escape, Columbia
6	5	12	TRIUMPH—Allied Forces, RCA
7	12	3	J. GEILS BAND—Freeze Frame, EMI-America
8	7	13	THE KINKS—Give The People What They Want, Arista
9	8	18	STEVIE NICKS—Bella Donna, Modern Records
10	14	3	QUARTERFLASH—Quarterflash, Geffen
11	9	20	PAT BENATAR—Precious Time, Chrysalis
12	16	9	THE GO-GO'S—Beauty And The Beat, IRS
13	10	10	BOB SEGER AND THE SILVER BULLET BAND—Nine Tonight, Capitol
14	20	3	QUEEN—Greatest Hits, Asylum
15	11	9	ATLANTA RHYTHM SECTION—Duneira, Columbia
16	13	14	REO RIDER—As Far As Stars, Capitol
17	18	8	JOHN ENTWISTLE—Too Late, The Hero, Atco
18	22	5	LINSEY BUCKINGHAM—Law And Order, Elektra
19	15	14	SHOOTING STAR—Hang On For Your Life, Virgin/Epic
20	17	11	OAN FOGELBERG—Innocent Age, Full Moon/Epic
21	23	4	SURVIVORS—Premonition, Scotti Bros./CBS
22	31	2	RUSH—Exit Stage Left, Mercury
23	21	12	CHILLWACK—Wanna Be A Star, Millennium
24	28	3	ROSSINGTON COLLINS BAND—This Is The Way, MCA
25	29	3	STEVE MILLER BAND—Circle Of Love, Capitol
26	34	2	LOVERBOY—Get Lucky, Columbia
27	19	31	BILLY SQUIER—Don't Say No, Capitol
28	10	30	THE CARS—Shake It Up, Elektra
29	24	14	LITTLE RIVER BAND—Exposure, Capitol
30	32	4	THE WHO—Hooligans, MCA
31	25	17	HEAVY METAL—Soundtrack, Full Moon/Asylum
32	37	2	NEIL YOUNG AND CRAZY HORSE—Re-Ac-Tor, Warner Bros
33	39	2	OZZY OSBOURNE—Diary Of A Madman, Jet
34	26	18	ZZ TOP—El Loco, Warner Bros
35	40	2	ROD STEWART—Tonight I'm Yours, Warner Bros
36	38	5	GREG LAKE—Greg Lake, Chrysalis
37	27	15	PRETENDERS—Pretenders II, Sire
38	30	16	ELECTRIC LIGHT ORCHESTRA—Time, Jet
39	10	30	BLACK SABBATH—Mob Rules, Warner Bros
40	33	9	BILLY JOEL—Songs In The Attic, Columbia
41	35	4	RICK SPRINGFIELD—Working Class Dog, RCA
42	36	23	BLUE OYSTER CULT—Fire Of Unknown Origin, Columbia
43	43	6	MICHAEL SCHENKER—MSG, Chrysalis
44	39	10	RAINBOW—Jealous Lover, Polydor
45	41	26	THE MOODY BLUES—Long Distance Voyager, Threshold
46	10	30	BOB WELCH—Bob Welch, RCA
47	45	10	HALL & OATES—Private Eyes, RCA
48	10	30	U-2—October, Island
49	46	13	JOHN AND YANGLIS—The Friends Of Mr. Carlo, Polydor
50	50	7	SCHON & HAMMER—Untold Passion, Columbia

Top Adds

1	MOLLY HATCHET—Bloody Reunion, Epic
2	THE HENRY PAUL BAND—Living Without Your Love, Atlantic
3	CELBIETH McCLINTON—Plan From The Heart, Capitol
4	THE ALL SPORTS BAND—The All Sports Band, Radio Records
5	JOAN JETT—Victim Of Circumstance, Boardwalk
6	BOB WEIR—Bobby And The Midnites, Arista
7	COZY POWELL—Tilt, Polydor
8	BRYAN ADAMS—You Want It You Got It A&M
9	SNEAKER—Sneaker Handshake
10	ADAM & THE ANTS—Prince Charming, Epic

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	15	ROLLING STONES—Start Me Up, Rolling Stones Records
2	2	10	GENESIS—No Reply At All, Atlantic
3	4	18	FOREIGNER—Waiting For A Girl Like You, Atlantic
4	3	9	THE KINKS—Destroyer, Arista
5	7	10	THE POLICE—Every Little Thing She Does Is Magic, A&M
6	8	7	GENESIS—Abacab, Atlantic
7	5	8	THE ROLLING STONES—Little T and A
8	13	4	QUEEN & DAVID BOWIE—Under Pressure, Electra
9	6	10	THE ROLLING STONES—Hangfire, Rolling Stone Records
10	12	9	TRIUMPH—Magic Power, RCA
11	9	13	LITTLE RIVER BAND—The Night Owls, Capitol
12	10	12	BOB SEGER—Tryin' To Live My Life Without You, Capitol
13	14	12	REO RIDER—Lunatic Fringe, Capitol
14	24	3	THE J. GEILS BAND—Centerfold, EMI-America
15	11	19	FOREIGNER—Juke Box Hero, Atlantic
16	18	16	THE GO-GO'S—Dur Lips Are Sealed, IRS
17	15	18	STEVIE NICKS/TOM PETTY—Stop Draggin' My Heart Around, Modern Records
18	16	16	JOURNEY—Don't Stop Believin', Columbia
19	17	17	STEVIE NICKS—Edge Of Seventeen, Modern Records
20	22	10	CHILLWACK—My Girl, Millennium
21	27	3	RAINBOW—Jealous Lover, Polydor
22	29	3	OZZY OSBOURNE—Flying High, Epic
23	19	20	FOREIGNER—Urgent, Atlantic
24	34	5	QUARTERFLASH—Harden My Heart, Geffen
25	20	15	THE KINKS—Better Things, Arista
26	21	20	PAT BENATAR—Fire And Ice, Chrysalis
27	23	26	THE MOODY BLUES—The Voice, Threshold
28	42	2	THE J. GEILS BAND—Freeze-Frame, EMI-America
29	35	6	LINSEY BUCKINGHAM—Trouble, Electra
30	32	3	SURVIVOR—Poor Man's Son, Scotti Brothers
31	37	3	TRIUMPH—Fight The Good Fight, RCA
32	40	2	LOVERBOY—Working For The Weekend, Columbia
33	25	9	BILLY JOEL—Say Goodbye To Hollywood, Columbia
34	38	5	ROD STEWART—Young Turks, Warner Brothers
35	10	30	THE CARS—Shake It Up, Elektra
36	26	13	OAN FOGELBERG—Hard To Say, Full Moon/Epic
37	10	30	THE ROLLING STONES—Waiting On A Friend, Rolling Stones Records
38	44	3	THE STEVE MILLER BAND—Heart Like A Wheel, Capitol
39	28	15	THE PRETENDERS—The Adulteress, Sire
40	30	18	JOURNEY—Who's Crying Now, Columbia
41	31	11	ONNY IRIS—Sweet Manie, MCA
42	56	2	RUSH—Close To The Heart, Mercury
43	33	7	HALL & OATES—Private Eyes, RCA
44	36	19	PAT BENATAR—Promises In The Dark, Chrysalis
45	10	30	HALL & OATES—I Can't Go For That, RCA
46	50	3	JOHN HALL—Crazy (Keep On Falling), EMI-America
47	53	2	QUARTERFLASH—Find Another Foot, Geffen
48	39	18	JOURNEY—Stone In Love, Columbia
49	41	10	CHRISTOPHER CROSS—Arthur's Theme, Warner Brothers
50	10	30	NEIL YOUNG—Southern Pacific, Warner Bros
51	10	30	TOMMY TUTONE—967-5309 Jenny, Columbia
52	45	22	BLUE OYSTER CULT—Burning For You, Columbia
53	46	17	BILLY SQUIER—Lonely Is The Night, Capitol
54	10	30	STEVIE NICKS—Leather And Lace, Modern Records
55	47	16	ELECTRIC LIGHT ORCHESTRA—Hold On Tight, Jet
56	48	31	BILLY SQUIER—In The Dark, Capitol
57	49	17	ZZ TOP—Tubesake Boogie, Warner Bros
58	51	13	ATLANTA RHYTHM SECTION—Amen, Columbia
59	52	15	MOODY BLUES—Meanwhile, Threshold
60	54	18	THE MICHAEL STANLEY BAND—Heartland, EMI-America

A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.

Radio Specials

A weekly calendar of upcoming network and syndicated music special Shows with multiple dates indicate how stations have option of broadcast time and dates.

- Nov. 25-29, **Who, Who Are The Who**, NBC Radio, two hours.
- Nov. 27-29, **Alban Broussard**, Special, NBC Source, two hours.
- Nov. 28, **Earl Scruggs Revue**, Country Seasons, NBC, one hour.
- Nov. 28, **Peaches & Herb**, Concert of the Month, Westwood One, one hour.
- Nov. 28-29, **Commodores**, Robert W. Morgan, Special of the Week, Westwood One, one hour.
- Nov. 28-29, **George Thorogood**, **Mary Turner Off The Record**, Westwood One, one hour.
- Nov. 28-29, **Kool and the Gang**, Weekend Special Edition, Westwood One, one hour.
- Nov. 28-29, **Four Tops**, Budweiser Concert of the Month, Westwood One, one hour.
- Nov. 28-29, **Greg Kihn Band**, In Concert, Westwood One, one hour.
- Nov. 28-29, **Ed Bruce**, Live From Gilley's, Westwood One, one hour.
- Nov. 29, **John Entwistle**, **Bob Weir**, **Tom Johnson**, Robert Klein Show, Fusion Enterprises, one hour.
- Nov. 29, **Pat Benatar**, part two, **King Biscuit Flower Hour**, ABC-FM, two hours.
- Dec. 4-6, **Doors**, Special, NBC Source, two hours.
- Dec. 5, **Alabama**, **Kazzy Bailey**, **Boyz n the Daze**, ABC Entertainment, 90 minutes.
- Dec. 5, **Razy Baby**, Country Seasons, NBC, one hour.
- Dec. 5, **Patii Austin**, Special Edition, Westwood One, one hour.
- Dec. 5-6, **Ronnie McDowell**, Live From Gilley's, Westwood One, one hour.
- Dec. 5-6, **Kim Carnes**, Robert W. Morgan, Special Of The Week, Westwood One, one hour.
- Dec. 7, **Moody Blues**, part one, **Mary Turner Off The Record**, Special, Westwood One, one hour.
- Dec. 7-9, **John Lennon**, Celebration, NBC Source, three hours.
- Dec. 9, **Oak Ridge Boys**, Best of Silver Eagle, ABC Entertainment, 90 minutes.
- Dec. 12, **Margo Smith**, Country Seasons, NBC, one hour.
- Dec. 12, **Teddy Pendergrass**, Special Edition, Westwood One, one hour.
- Dec. 12, **Pat Benatar**, In Concert, Westwood One, one hour.
- Dec. 12-13, **Charly McLean**, Live From Gilley's, Westwood One, one hour.
- Dec. 12-13, **Tom Petty & the Heartbreakers**, Robert W. Morgan Special Of The Week, Watermark, one hour.
- Dec. 13, **Anne Murray**, Words and Music, ABC Entertainment, two hours.
- Dec. 14, **Moody Blues**, part two, **Mary Turner Off The Record**, Special, Westwood One, one hour.
- Dec. 15, **Steve Winwood**, Special Encore, NBC Source, two hours.
- Dec. 16, **Outlaws**, Concert Encore, NBC Source, one hour.
- Dec. 17, **REO Speedwagon**, Special Encore, NBC Source, two hours.
- Dec. 18, **Grateful Dead**, Special Weekly update, NBC Source, two hours.
- Dec. 18-20, various artists, **Andy Williams**, host, A Very Special Christmas, NBC, two hours.
- Dec. 18-20, **Bobby Womack**, Special Edition, Westwood One, one hour.

Continued from page 33

a 20-year absence, during which he worked at a number of stations on the West Coast. He's taken over the overnight shift, replacing **Sean Martin** as host of the Milkman's Matinee. Reliable sources say Collins' laudible companion, **Harrison** the owl, will be back soon, too.



THUMBS UP—DJ and sometimes recording artist Rick Dees gives enthusiastic approval to the final mix of a rap song he's recorded for his new Christmas as producer Jacker Mills takes the playback more calmly.

WAQY Seeking Dominance

Continued from page 20

personality. The station was Hot 100 formatted for nine years, and was transformed into an AOR station with a Beatles weekend. "Album rock is the direction to go into," Adams explains. "I began working here last spring assuming that the station would eventually change its format to album rock. Springfield has been 'dry' of album rock since WMAS-FM did it years ago, and we've developed the new format. Adams went to Hartford for his talent. "I grabbed my friends," he says. "Guys like Fred Norris, who had numbers like 9.3 in Springfield while on Hartford's WCCC."

Adams also hired Ross Macdonald of WHCN as music director, as well as Carl Woods and Peter Cole of WCCC, and Peter Delkoro of WHN.

"All of our people have had album rock experience," Adams says. They know the music, and they are comfortable with the format. Right from the first day we have had people on the air who sounded like they had been here doing this format for years. "When the station was Hot 100, it was over-commercialized," Adams says. "The listeners were sick of all the hype. Now, they are embracing us. We've had unbelievable mail and 95% of it has been 'pro.'"

In the latest Arbitron book, out of town rocks accounted for a 12.5

Eric R. Well has been appointed to the newly created post of director of station marketing for ABC Radio Enterprises. He will assist in the marketing of Superstation 1600's new satellite-delivered program service. **Linda Miller** is the new assistant to the executive director of the International Radio and Television Society, which is a profit membership organization for broadcasting industry professionals. **Steve Warren** takes over as program director of WPTX-AM Albany, N.Y., where he assumes a morning drive pool. He comes to the station from WKHF-FM New York.

The new general manager of KALL-AM San Gabriel, Cal., is **Raul Ortal**. He comes to the station's operations manager. **Ronald P. Gold** and **Glen Curatelli** have been appointed station manager and program director of WGBB-AM Meriden, Conn. **Bruce Garrison**, a veteran of the Tidewater radio market, is named program director of WOKR-FM Virginia Beach, Va. **XETRA-AM** Tijuana afternoon drive pool, **Jim Richards** is the new music director of the Hot 100-formatted station, which beams into

San Diego. He continues his on-air shift.

Ken Warren is named program director of WISN-AM Milwaukee. He comes to the station from WHI-AM-FM Dayton. At WZLX-FM Cleveland, **Fred Faison** is appointed music director. **Mike St. John**, host of the "Original Saturday Night Oldies Show" since 1975 on WREN-AM Philadelphia, moves to the station's FM affiliate, WMOG. **Michael Picozzi** adds acting p.d. duties to his morning deputy job, at WMMF-FM Philadelphia. **Phil Barry**, music and program director of WHBF-FM New York, the foreign language station at night and alternative music outlet at midday, returns to the air. Monday nights, 11 a.m.

Dan McKay joins WNSL-FM Laurel, Miss. He is heard from 6 p.m. to midnight. **Dan Luan** becomes music director at KPFL-FM Ryeon, La. The college station is in the process of computerizing its library of 10,000 discs. Meridian, Missouri's WJDO-FM has a new lineup. **Mike Partridge** and **Larry O'Neal** are featured from 6 a.m. to 9 a.m. **Tommy Lee** takes over until noon, followed by **Jim Boyd** until 3 p.m. **Tom Kelly** goes to 7 p.m., and **Coyote Coward** takes over the overnight slot.

Jacki West, midday jock at WGTO-AM Cyprus Gardens, Fla., has been promoted to program di-

rector. She has also moved to afternoon drive. She is the 1981 winner of the Country Music Assn. Disk Jockey of the Year award for small markets.

Louis C. Fox is named general manager of KMPX-FM San Francisco. Also at KMPX, **Ben Thayer** is named program director. **Norman C. Matlock** is named director of corporate services for the Sheridan Broadcasting Corp.

Contract Signed For Satellite Production

PARIS—A consortium of four European electronics and aerospace companies has signed preliminary contracts for the manufacture of two in-orbit and two ground-based satellites, to be made in France and West Germany and launched around the end of 1983 by Ariane, the European space rocket.

Each will have three channels to be beamed into North European markets equipped with dish antennas. The deal, worth up to \$210 million, was first reported a year ago as part of the Franco-German cooperation effort. Under the preliminary accord announced in September, work worth \$40 million is already beginning at the five contracting companies, AEG-Telefunken and MBB in West Germany, ETCA in Belgium and Aerospaciale and Thomson-CSF in France. Thomson will have main responsibility for the electronics in the satellites.

share of the Springfield audience. Adams says the numbers are showing an obvious need for AOR. "Springfield long needed a rock station, this town likes to rock—it's blue collar," Adams says. "We don't expect to lose any audience, but gain audience at the expense of the out-of-town rocks."

WAQY's main competition is from WCCC. Springfield has long been the strongest market for that station, which had always lost in Hartford to WHCN.

"We also expect to do well in Hartford," Adams notes. "Primarily because of the people we have on the air, we have most of the good personalities from Hartford up here. We'll have a lot of competition there, but because of our personnel we should take some listeners."

"I believe most people will listen to their hometown station, its only natural," he says. "We will remain targeted to the 12-34 audience here, we are the people accustomed to album rock as a way of ingesting music. Our move was long overdue, and we'll stick to it."

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CBS SONGS

International Repts Convene In Nashville

By KIP KIRBY

NASHVILLE With representatives from 40 nations convening here Nov. 13, CBS Songs is sponsoring the first international conference, spotlighting domestic and foreign operations.

Believed to be the largest publishing event of its kind held in Nashville, it provided the opportunity for intensive internal meetings and strategic sessions. Each CBS Songs affiliate office gave an audio or audiovisual presentation of its songwriters and discussed ways to secure more effective overseas and domestic copyright covers.

CBS' involvement in the gospel field was a key topic, with Buddy Hays giving a talk about the newly formed Priority gospel label distributed by CBS Records. "We're getting positive reaction to the commercialization of gospel music in all of our territories, including Holland, Germany, England and parts of Latin America," noted CBS Songs president Mike Stewart.

Rich Kohnman, vice president and general manager of CBS Records Nashville, made a similar presentation to the publishing staff, discussing differences between country music in the U.S. and overseas and contemporary direction of today's country performers. The local CBS Songs office, headed by Charlie Mosk, showcased six songwriters who include Keith Stangl, Earl Thomas Conley, Stewart Harris, Holly Dunn and Marvin Morrow.

Stewart selected Nashville as the conference site "to clear up misconceptions people harbor about Nashville and about country music." He feels that attendees of the four-day meetings developed a broader understanding of the field itself and new avenues of approach for their own writers interested in writing for the American market.

Among the other CBS Songs executives attending the Nashville event were Mel Liberman, vice president and general manager; Harvey Shapiro, vice president, international; Jeremy Pierce, vice president; Eusebio and Antonia Perez Sols, director of Latin American operations.

Big 3, Strouse Firm Agreement

NEW YORK—Big 3 Music has made an exclusive print arrangement with composer Charles Strouse, the theatre/film copyright firm obtained by the dissolution of United Artists Music covers rights to specified existing copyrights as well as all future Strouse compositions. Included are rights to his "Anne" score, including four new songs for the upcoming film version.

In conjunction with the release of the movie, Big 3 is planning an expanded print and marketing program for Strouse publications. Targeted for the film's premiere early next year.

For The Record

LOS ANGELES—The Assembled Multitude's single "Chaplin Of Fate," is on Eric Carb. not LPs, as indicated in Billboard's pop reviews, Nov. 14.



SING SONG—During its recent international conclave in Nashville, the new CBS Songs group was cited by the local ASCAP office. Capping off festivities was the presentation of a t-shirt from Tenn. Gov. Lamar Alexander to Michael Stewart, president, CBS Songs. Making the presentation is Connie Bradley, ASCAP's Southern regional director. Looking on from left are: Charlie Mosk, vice president/director of southern operations, CBS Records; Mel Liberman, vice president and general manager, CBS Songs; U.S. Bradley Stewart; Judy Harris, Nashville professional manager, CBS Songs; and Harvey Shapiro, vice president, CBS Songs International.

Jukebox Operators Hit By BMI Legal Salvos

By Irv Lichtenman

NEW YORK—BMI is stepping up its action against jukebox operators, who may be avoiding payment of performance royalties.

In recent weeks, the music licensing organization has filed suit against nine jukebox proprietors in New York, Texas, Florida, Illinois, New Jersey, Kentucky, Indiana, Missouri and North Carolina. The "timing of these actions has no particular significance at this point," comments BMI counsel Ted Chapin. "It's something we should have been doing all along."

When informed that ASCAP has instituted some 150 similar suits over a recent span of time, Chapin replies, "We may get there on our own at this rate."

The 1976 Copyright Act, effective Jan. 1, 1978, calls for royalty payments by jukebox operators, marking the first time such play becomes part of copyright law. The Copyright Royalty Tribunal set a royalty of \$8 per year per jukebox, although a new fee of \$25 has been challenged in Chicago federal court by the AMOA, the jukebox industry trade group.

In each of the BMI actions, the defendants are charged with performing BMI-cleared copyrights without authorization and in violation of the U.S. Copyright Act.

Also related to jukebox royalties are hearings in Washington in which the Copyright Royalty Tribunal is being called upon to divide jukebox royalty income between the performance rights groups.

BMI has taken action against the following in federal courts in their states: Holiday Inn, Naumet, N.Y.; Allen Green, Rd. Drive in Inc. d/b/a Gold Club, Houston, Tex.; Wade, owner and operator of jukebox at Shirley's Lounge Music, owner of jukeboxes located at Pizza Hut, Palatine, Ill.; Jack Cohen, operator of a jukebox located at Oasis Cocktail Lounge & Liquor Store, Atlantic City, N.J.; Automatic Cigarette Service, Inc., owner of a jukebox located at the Dixie Bowl, also known

as Twin Dixie Lane, Valley Station, Ky.; Robert Gehring, d/b/a as Gehring's Music, owner of a jukebox located at Toby's Crescent Donuts, Bedford, Ind.; United Amusement Co., owner of three jukeboxes located at Pizza Inn, Club & Jo's Restaurant and Pizza Hut, All Ralls, Missouri; and Ron Schnabel and Betty Schnabel, d/b/a as Betty's Inner Place, Anaheim, Calif., owner of a jukebox located on those premises. In all actions, BMI seeks statutory damages together with attorneys' fees and court costs.

—SAYS MP— Govt. Should Collect U.K. Performance \$

LONDON—The British government is being asked to set up a new system for the collection of performing right royalties, under which overall administration would be by the government itself and smaller premises, such as clubs or hedges, would be exempted from payment. The demand came Oct. 27 in the House of Commons from Labor MP Les Hunkfield, who is set also to move a reform of the existing system of compulsory payment to the Performing Rights Society.

The politician has long been involved in controversial attacks on the constitution and activities of PRS. Now he justifies his latest move by claiming, in his written demand: "A reform of this system is due so that composers, lyricists and workers throughout the British music industry may receive their due reward and that their exploitation by music publishers and others may cease."

New Packaging For Radio Shack Products

By KIP KIRBY

IT WORTH—Radio Shack is offering a series of specially packaged prerecorded catalog through its chain of international outlets and participating dealers.

Offered on Radio Shack's own Realistic logo in album format (\$4.99 or cassette \$5.99), the titles include "Once More With Feeling" by Willie Nelson, "Just To Satisfy You" by Waylon Jennings, a Beach Boys/Jan & Dean selected hits package, "Honky Tonk Saturday Night" featuring country artists such as Hank Williams Jr., Conway Twitty, Jerry Lee Lewis and Emmylou Harris; "Outlaw Country" with David Allan Coe, Johnny Paycheck, Charlie Lathrop and Lacy J. Dalton, among others; and "Rambler Fever," containing material by such artists as Don Williams, Little Feat, Merle Haggard, Poco, the Ozark Mountain Daredevils and the Bellamy Brothers.

Also available in this new catalog are two Christmas packages—an Ar-

thur Fiedler compilation of traditional carols, and "Christmas: Down Home" with a variety of country performers; two Disney holiday releases entitled "Disney Family Christmas Album" and "Fare You Christmas"; a Linda Ronstadt hit package, and "Arthur Fiedler And Friends" with a number of guest artists.

More extensively priced is Radio Shack's half-speed master audiophile compilation, "Sonic Bullets," offered at \$9.95 in either LP or cassette configuration. This feature selected hits by top rock acts, including Pat Benatar, Journey and Earth Wind & Fire.

"We decided it was time to re-vamp our inventory and begin offering more current product," explains a spokesperson for Tandy Corp., which owns Radio Shack and the Realistic logo. "We're not into fast-turnaround merchandise. We're looking for long-term, substantial volume that will keep selling for years."

NOVEMBER 22, 1981 • BILLBOARD

Billboard Special Survey Hot Latin LPs

Survey For Week Ending 11/22/81

NEW YORK (Salsa)			SAN ANTONIO (Pop)		
Rank	Artist - Album & Number (Distributing Label)	This Week	Rank	Artist - Album & Number (Distributing Label)	This Week
1	OSCAR D'LEON CON LA CRITICA 1 (New York, Bluebird)	1	1	VICENTE FERNANDEZ El primer ano CBS 2955	1
2	EL GRAN COMBO (New York, Bluebird)	2	2	VIVA EL NORDE 151 (New York, Bluebird)	2
3	CELIA CRUZ Y WILLIE COLON Dos meses, tres 3	3	3	LOLA BELTRAN 173 (New York, Bluebird)	3
4	SANTIAGO CERON (New York, Bluebird)	4	4	JUAN GARCIA Con la vida, con el amor 120	4
5	WILFREDO VARGAS Karne 6	5	5	CORNELIO REYNA 101 (New York, Bluebird)	5
6	EDIE PALMIERI (New York, Bluebird)	6	6	BEATRIZ ADRIANA El colectivo, Protona 2216	6
7	OSCAR D'LEON Amor y guitarra 18 (New York, Bluebird)	7	7	AMANDA MIGUEL (New York, Bluebird)	7
8	WILLIE COLON Y RUBEN BLADES Canciones del socio de barbaresco, Fania	8	8	LOS SOCS DEL RITMO 20 1062	8
9	ISMAEL MIRANDA La noche del labio 1 (New York, Bluebird)	9	9	LOS HERMANOS BARRON El hijo de Jose, Johnny 2099	9
10	WILLIE Y ROSARIO (New York, Bluebird)	10	10	LOS CAODETES DE LINARES (New York, Bluebird)	10
11	HENRY SIDL (New York, Bluebird)	11	11	JUAN PARDO (New York, Bluebird)	11
12	ANDRE MONTANEZ (New York, Bluebird)	12	12	MOCEDADES (New York, Bluebird)	12
13	JUSTO BETANCOURT Y JOSE SANDRA MATECANA (New York, Bluebird)	13	13	ALBONICARDI, Protona 1095	13
14	LUIS PERICO OTTO 107 (New York, Bluebird)	14	14	RIGO TOVAR (New York, Bluebird)	14
15	PRIMER CONCIERTO DE LA FAMILIA TH (New York, Bluebird)	15	15	NELSON NEV (New York, Bluebird)	15
16	CONJUNTO OSQUEYA (New York, Bluebird)	16	16	VIVA EL NORDE 173 (New York, Bluebird)	16
17	ORQUESTA LA TERREFFICA (New York, Bluebird)	17	17	SABU (New York, Bluebird)	17
18	BOBBY VALENTIN (New York, Bluebird)	18	18	KARINA (New York, Bluebird)	18
19	TITO ALLEN (New York, Bluebird)	19	19	JULIO IGLESIAS De boca a boca CBS 50317	19
20	COTICO Y SUS RUMBEROS (New York, Bluebird)	20	20	LOS HUMILADOS (New York, Bluebird)	20
21	WILLIE COLON (New York, Bluebird)	21	21	RAMON AYALA Con las palabras en la cara, Fidelity 1212	21
22	CHARLE RODRIGUEZ (New York, Bluebird)	22	22	CELIA CRUZ (New York, Bluebird)	22
23	MARIN SANTIAGO (New York, Bluebird)	23	23	JOSE JOSE 13 (New York, Bluebird)	23
24	FANIA ALL STARS Fania 95	24	24	VICTOR HUBO RUIZ (New York, Bluebird)	24
25	JOHNNY VENTURA (New York, Bluebird)	25	25	TOLANDA DEL RIO (New York, Bluebird)	25

NARAS Archive Project Grabs President Ivey's Eye

By SAM SUTHERLAND

LOS ANGELES—One of the National Academy of Recording Arts and Sciences' (NARAS) long-range proposals, the creation of a permanent American music archive, takes on a special urgency for its current president, Bill Ivey, although his mandate inevitably centers on the academy's annual Grammy awards. Ivey's own career as a scholar of music and folklore gives him interest in that goal directed conviction.

Ivey, director of the Country Music Foundation since 1971, is the first to render forecasts for the proposed Hall of Fame with the immediate needs and limitations of the academy itself. Yet in conceding his own "personal" stake in supporting the development of those archives, this lecturer, teacher and historian sees a number of issues that argue for a more active blueprint to the project.

"The Smithsonian doesn't have the space, and it doesn't combine in a single location the museum and library functions that such an enterprise as this would need," Ivey observes. "I don't think our federal institutions can be relied upon to do this. Not only can they not afford it, they tend by their very bureaucratic structure to create problems in easily retrieving historical materials."

In outlining these governmental alternatives, he allows that the Library of Congress and the Smithsonian Institution do preserve related scores, recordings and memorabilia, yet Ivey portrays NARAS' vision of a Hall of Fame as one aimed at broader service within the industry, not just academic circles. NARAS, he believes, is maturing toward a lecture in both public and professional circles that will make it the logical agent for such a "permanent cultural institution."

As for non-music, industry corporate involvement, Ivey says, "they have to make profits for their shareholders, so it's not really fair to expect them to carry this historical responsibility on their own."

But the recordings this industry is producing have intrinsic cultural value that ought to be preserved. It is the industry should have some sense of common responsibility in this area.

One possible avenue for more direct participation by corporate interests is Ivey's contention that owners or licensors of old masters could validate re-release of otherwise vault-bound material by investigating new

reuse fees mutually reduced to minimize new manufacturing costs.

But, says Ivey, "beyond the value of an archive as a contemporary source for new releases, I'm not sure corporations should be responsible. But they should be responsible for finding a home for those other materials, whether by donating to universities or museums, or by licensing to smaller companies."

"Ivey believes the music business could extract special benefit by addressing such an admittedly daunting project in the near future. "This

industry is still relatively young as purveyors of cultural merchandise, and there's still time now to do some serious work toward preserving virtually everything. But in another 10 or 20 years, that will be much more difficult, perhaps impossible."

Ultimately, he agrees that the public itself would have to be tapped as a source of investment, and it's here that Ivey believes NARAS' best-known symbol, Grammy itself, is evolving as an ever more effective tool in strengthening recognition.

"Partly, it's just the fact that the Academy itself is older and more mature, and has built the annual television show and its audience to the point where it's now the number two awards release of the year."

"There's also been a more aggressive effort among manufacturers to support the awards, by staking not only winners, but now nominees."

As support from both manufacturers and via the National Assn. of Recording Merchandisers (NARM), deals grow, Ivey believes the public's willingness to support non-

awards programs such as the Hall of Fame will increase.

Ivey defends the academy's frequent revisions of awards categories and eligibility guidelines as positive measures. "A major activity of the whole Grammy process is fine-tuning the categories. Obviously, it's an attempt to follow the perceptible shifts in taste and performing style over the course of time."

"We have to rework substyles into the mainstream of popular music when those elements begin to influence mass trends more."

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CELIA CRUZ/WILLIE COLON/Los Dos Jueyes
WILFRIDO VARGAS/Ese Barrigón No es Mío
RAY BARRETO/Cocinando
EL GRAN COMBO/Timbalero
RUBEN BLADES/FANIA ALL STARS La Palabra Adios
WILLIE COLON/Sin Poderte Hablar
CHEO FELICIANO/Amada Mia
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LABELS SUED OVER AFM \$

LOS ANGELES—Two suits have been filed in Superior Court locally seeking back payments allegedly due the special fund set up to disburse royalties to AFM record session sidemen, and to the Musicians' Performance Trust Fund.

In the first, "the U.S. Trust Fund, trustee, Phonograph Record Manufacturers' Special Payments Fund" is suing Shelter Recording Co., the Leon Russell label, claiming it is owed \$36,395.65 and asking for \$100,000 in exemplary damages. The complaint alleges the defendant owes \$12,983 for 1978, \$13,292 for 1979 and \$11,548.65 through June, 1980.

In the second filing, Martin A. Paulson, trustee, Music Performance Trust Fund, asks approximately \$15,000 from CMH Records, the Martin Haerle label, for the period from April, 1978 through October, 1979, plus \$100,000 punitive damages.

Sound Business

SURVEY COVERS 703 RESPONDENTS

MCI, TEAC/Tascam, JBL Lead Studio Hardware In 3 Main Areas

LOS ANGELES—MCI, TEAC/Tascam and JBL emerged as dominant major studio hardware brands in three main areas in Billboard's just published 1981-82 International Recording Equipment And Studio Directory.

The survey of recording studio equipment usage was compiled from questionnaire returns by 703 U.S. studios from June through August, 1981.

Survey results do not necessarily reflect the exact total situation in U.S. studios, the calculations show the percentage of studios using each brand and the percentage of brand responses attributed by each brand.

In the console category, 19.7% of studios indicated they utilized TEAC/Tascam consoles. MCI was a close second with a 19% share, while API was third with 7.1%.

66.1% of studios indicated usage

of JBL monitors/speakers, while Autolane was second with 51.2%, Alto, third with 36.3%, TRB fourth with 19.8% and Electro-Voice fifth with 11.9%.

For multitrack recorders (16-track and up), 44.1% of studios indicated usage of MCI, with Ampex second at 25.4% and 3M third with 17.5%.

Ampex, with 50.9%, led in the fewer than 16-track multitrack category, while TEAC/Tascam was second with 40.2%.

Ampex was the leader in pro audio tape with 80.5%, with Scotch second at 56.7%.

Crown led the amplifier category with 55.1% with McIntosh second at 25.8% and BGW third at 23%.

Koss led the headphone category with 57.1% with AKG second with 48.9% and Sennheiser third with 41.2%.

In the delay systems category,

Yventide led with 50.7%, followed by "Tape Recorder Ass'n" with 45.2% and Lescon with 40.2%.

In the portable mixers/console area, TEAC/Tascam led with 30.7%, followed by Shure with 15.9%.

Neumann led the cutting heads category with 36.9%, followed by Weathers with 34.5%.

dbx led the noise reduction systems area with 69.5%, followed by Dolby with 49.7%.

Transtek led the blank discs category with 67.1%, followed by Audio-Discount with 56.5%.

In the compressors/limiters category, UREI/LUA/Teletronix led with 64.7%, followed by dbx with 51.4% and Allison Gain Brackets with 32.7%.

Additional notes on Billboard's studio equipment survey and methodology, as well as more detailed information and charts are available in the directory itself.

Devo Campaign Ties With Moog

BUFFALO—Increasing cross-merchandising with major touring groups, Moog Music Inc. is tying in synthesizer/concert promotions with the groups Devo on Warner Bros. and the Cars on Elektra/Astoria.

Recently indicated at WBCN-FM Boston, the Devo campaign features giveaways of Moog's newest product, the Rogue, as well as the Liberation model during the band's current 43-city U.S. tour.

Also set to include markets in Los Angeles, Fresno, Houston and other cities, the merchandising effort is tied closely to Devo's latest LP,

"New Traditionalists."

Various Devo paraphernalia, such as buttons, T-shirts and LPs are included in the project for the band, one of Moog's active, endorsing artists groups.

The new Cats tour and LP, "Shake It Up" will include the Rogue giveaways here, in Chicago, Atlanta, Miami and various concert cities.

A Gary Wright promo tie-in with Moog last year in Dallas followed Warner Bros. artist's LP sales 80% above any other period, reports Robbie Kivimori, Moog artist relations director.

EIA '82 Elections

NEW YORK—The Consumer Electronics Group of the EIA has elected 1982 officers and approved the continuation of many of its Industry Development Programs.

Ray Gates of Panasonic was elected chairman of the board of CEG and chairman of its video-division, succeeding Lud Hak of General Electric.

William Boss of RCA was re-elected vice president. Harry Elias of JVC, succeeded Jeff Berkowitz of Panasonic's Electronics as chairman of the audio division of the CED.

Sony's Dick Komiyama was elected chairman of the video systems subdivision, succeeding Quasar's Tony Maribello, while Don Rushin of 3M was named chairman of the CED blank tape subdivision, a vacancy left by Al Pepper (formerly of Memorex).

Programs which are to continue include an annual newspaper supplement, newsletter and booklets. Other issues explored concerned expansion of the CEG-sponsored Retail Sales Training Workshops and Consumer Electronics Jubiles.

Studer Unit Aids Digital Standard

NEW YORK—Studer's proposal to the Digital Audio Technical Committee of the Audio Engineering Society at the group's recent convention here served as a basis for tentative agreement on sampling frequencies of 48 kHz for professional digital recording and 44.1 kHz for Digital Audio Disk production.

The release of Studer's 16-bit sampling frequency converter, the SFC 16, was made in conjunction with the company's proposal. This device interfaces digital audio units

with any sampling frequency between 30 kHz and 56 kHz.

Another Studer digital audio product, a multi-channel recorder, will be introduced to the public for the first time next March at the 71st AES convention in Montreal.

In addition, the company's Revo consumer audio division is continuing final development work on a Compact Disc digital recorder. Earlier this year, Studer Revo entered into a license agreement with N.V. Philips and Sony Corp. to make a player using the CD format.



SAMPLING CONVERTER—Studer's SFC 16 digital sampling frequency converter for professional use makes it possible to transfer digital audio programs between recorders and other systems with conflicting sampling frequencies. The unit does not require programming. It operates strictly under control of the clock signals.

Buffalo Firm Designs Custom-Made Projects

By HANFORD SEARL

BUFFALO—Utilizing computer engineering formulas, Audio Contractors Inc. is emerging as a prominent force in guaranteed custom-made projects for entertainment/commercial firms.

"We're maybe one of 20 such firms in the country that makes detailed, engineering analysis of projects prior to execution," reports Billy Levy, designer/sales manager of the two-year old firm. "It is 100% accurate workmanship."

Tom Bouthane, the company's chief engineer, delivered a computer program paper at the recent AES convention for his formula program, which with the Hewlett-Packard 41G unit

Housed in a former precious metals refinery, the 50,000 sq ft, two-story layout includes four rooms, a sales-demo area, a technical shop, warehousing section and fabrication division.

Among its 35 franchised manufacturer equipment, most often used lines include Altec loudspeakers, Crown amps, UREI and Eastern Acoustics equipment.

"We're minimizing the break-in/turnover periods of systems, saving both the client and ourselves, and money. We're hoping our work quality will help grow, the engineering prove itself and will attract diverse clientele," concludes Bouthane.

Implemented the last seven months, the new analytical system, which includes reports comprised of graphs and worksheets, has been used for designing new sound systems for discos, theaters, school auditoriums and concert halls.

The newly redesigned 747 Happy Landings Disco Playhouse Club, Kleinhans Music Hall, Chautauque Institution Amphitheater, Buffalo State College and State University of New York, Buffalo are all Audio Contractors clients.

According to Bouthane, about 30% of Audio Contractors' work load is night clubs, 40% commercial, 15% music-related and 10% retail, the most recent application.

"We've done major concerts in small meetings, mobile showcases and local groups," says Bouthane. "We stress quality state-of-the-art equipment rather than quantity of work."

Designing, installing and servicing professional sound systems and components, the AC team determines budget, technical needs, available space and volume levels in applying sound science aspects and acoustics.

Recession Hits BSR: Over 5,000 Laid Off

LONDON—Recession in the American economy coupled with falling worldwide demand may cost up to 2,000 jobs at British audio firm BSR. Three West Midlands factories. In the last two years the company has already axed more than 5,000 employees.

Management and union representatives met Oct. 26 and agreed to introduce short-time employment at all three plants was to reduce inventories by the end of the year, and also to institute a program to eliminate overmanning.

Unions were told orders for the rest of this year were "Dreadful" and prospects for 1982 bleak. The video boom was blamed for the weak demand for audio products. Last year BSR had losses of \$30 million, and this year's first half recovery to \$5 million profit, seems to have been short-lived. The company's drastic situation was

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New York's Soundmixers Studio Sees A 'Renaissance'

NEW YORK There's a renaissance taking place at Soundmixers Studio here.

General manager Neal Ceppos, who also serves as senior engineer,

started with the studio when it opened in 1976. He left three years later, but when Soundmixers ran into trouble he was brought back, and has since turned the place

around.

Ceppos returned on a commission basis in September, 1980. He was made general manager in August of this year, and now says, "There have

been some changes in personnel, business has picked up to some degree and the vibes are a little more positive.

"This industry is superstitious," he

says, "and that's had a lot to do with the changes here."

Soundmixers is still changing and upgrading, under the eye of parent company Sound One Corp., located in the same Broadway building. "We've recently joined forces," Ceppos says, "and we have plans to pick up some new equipment."

The studio is doing a fair amount of film and advertising work in addition to its album projects. "Commercial work is 50% of our business," Ceppos explains, adding that there are plans to upgrade specifically for these activities.

Continues Ceppos, "We're active in SPARS, and I feel that for too many years studios have been taking the rap for the high cost of making records, when often producers and artists don't do their own work and end up rehearsing in the studio. This shouldn't be."

Ceppos points out that fees for studio time are close to what they were in the '60s, but that the studio's costs are 10 times what they were. "We're taking it on the chin," he says. "\$200 rates are not unreasonable, and SPARS is fighting for that."

Another problem studios face, in Ceppos' view, is the constant pressure to buy new equipment. "That's why we have so many studios closing," he says. "Manufacturers are trying to force equipment down our throats. We have to keep on top of this."

The future of the business is the integrated audio-video house, Ceppos believes. "Right now things are too fragmented. The audio houses don't know video and can't work together. But it's up to studios to learn how to work more closely with video people." Soundmixers does video work, such as recent post-production on Simon & Garfunkel's *Central Park* concert.

"To regular for video is tremendously expensive," Ceppos says. "We're still primarily an audio house, but we have the staff and the capability for video."

In general, this is a time for professionals, Ceppos says. "You have to be able to deliver what the producer wants, and the producer is much more technical today," he says. "The engineering end also has to be a lot more professional. You have to pay your dues, and this is being recognized by people at the record companies who have had cut back and are talking to people with a track record. The term 'super star engineer' is overused; they're just part of the production team."

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adaptor-free connection to any mixer. A polarity switch satisfies DIN, JIS or USA wiring practice. The P-2200 is readily suited for monaural operation as well as 70-volt commercial applications.

The P-2201 is identical to the P-2200 except it does not have the peak-reading meters. The P-2100 and the P-2050 differ primarily in rated power output and size. Each model offers the maximum in performance, flexibility, reliability and value for the dollar in its category.

We have a technical brochure covering all four models. Write: Yamaha, P.O. Box 6600, Buena Park, CA 90622. (In Canada, write: 135 Milner Ave., Scarb., Ont. M1S 3R1.) Or better yet, visit your dealer for a demonstration of the Yamaha power amps that take their job as seriously as you take yours.

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It's 50 For Abbey Road

LONDON: EMI's Abbey Road recording studio complex is 50 years old, and the music business here recently celebrated with a lavish party for 500 worldwide in Studio 1, which was given storied prominence by the Beatles in the 1960s.

Yehudi Menuhin, who played in the studio on its opening day in 1931, was among the guests and he has since recorded some 250 items there. "The acoustics are splendid," he said.

Introduced in 1931, 12-year-old Chinese violinist currently recording at Abbey Road with him. "He's about the same age I was when I first recorded here with my teacher, George Enescu."

A special book on the history of the Abbey Road Studios is being readied by Brian Southall. EMI Music publishes.

 YAMAHA

• Continued from page 17

holders feel rights should be calculated on a percentage of rental income, while others support a percentage of the total gross.

Warner Amex Satellite Entertainment Company's MTV Music Channel airs video music promo clips. Some material made its in-house via cable television. As a "video radio station" the company finds itself in a precedent-setting situation.

"We're analogous to a radio station," said WASE's vice president of programming, Bob Pittman. "In this situation the rights are straightforward, as opposed to home video, where a product is for sale."

The Music Channel pays performance rights and requires all material that goes on the air to be cleared for sync, even though the individual program producers actually obtain the sync clearances.

Pittman adds that some MTV publishers see having a clip on MTV

as commercially beneficial, and so generally sync rights are granted retroactively.

Programs which MTV makes itself are cleared for performance and sync by the Music Channel. "Even though we are a service like radio, it's not a new form of use," said Pittman. "We feel it's our obligation to the industry to make sure anything that airs has a sync clearance."

Firms which purchase programming like Warner Bros. Video and RCA SelectaVision also require program producers to acquire full rights.

But some attorneys say that not only have they seen no arbitration, they have serious doubts as to whether it will work. At least one motion picture giant has pulled lanes when the going got tough, inserting other songs more easily cleared. "It's a clever position," said one lawyer, "because at least it has taken a position."

It's time to stop arbitration and

stand and make a decision even if it's the wrong one," said Leonard Golov of Warner Bros. Music. "The arbitrator and the industry have to have something to go on."

Programmers and producers are moving away from testing the market and pressing publishers to make deals, he said, citing an upsurge in licensing films and video records for the home market.

"We don't particularly like arbitration," said Golov, adding: "I would like to see what an act is worth now, rather than putting off the decision 'We can deal next year, but to our astonishment to write another deal next year?' he queried, adding that the financial interest of the artist must be protected.

Warner Brothers is moving ahead on a trial-by-ideal basis, although Golov says no particular type is emphasized. "If we like it, we'll do it," he said, adding that many deals are now being done. But until sales figures define the market, no one knows what is fair.

"The future of music is using as much of it as possible," Golov stresses, stating that the company was talking to motion picture interests, record companies, producers and cable television. "Who can say when it is going to be successful? We hope they all are."

Golov says everyone is currently asking for a different deal, but only by continuing to negotiate will the "right deal" emerge.

"But if you wait to see what it is, it won't," he cautioned the wary. "The business will be dead."

"More and more publishers are aware of and eager for the market," Don Berdenman concluded. "But the industry, and hence you see use of the arbitration clause."

Current thinking predicts the development of a hybrid license akin to those issued Rights In Japan for instance, are calculated as a "lasting" percentage of retail price.

K's Capt Video Into The Jukeboxes

CANNES — Britain's Caplan Video, first company to specialize in in-store video promotion, announced here to move into video jukeboxes. Managing director Bruce Higham has signed contracts with two major coin machine manufacturers for the addition of multiple monitors or a giant projection screen. The machines will each feature 36 titles and programs will be changed monthly.

Cost per play is expected to be the equivalent of around 50 cents. Much of the programming will be popular and classical music but in videoclip form, but there will also be sports items, theatrical extracts and three to four-minute movie clips.

Says Higham: "We are currently working out the rights problems and acquiring material for the jukeboxes. We are also seeking people

who can help generate suitable program material. The video jukebox is a logical extension of an age-old proposition — the jukebox. The reason why every audio jukebox in the world should not be replaced by a video model. We hope to be in Japan in the next few years and then Benelux and Scandinavian territories, with the U.S.A., France and Germany to follow."

"The great thing about the system is that it gives copyright owners a more effective way to earn income from the use of their video material. It is much easier to protect copyright when installing tapes in a locked machine. And instead of charging software labels and producers as well as in-store video, we are finding an audience for them and providing them with a substantial source of royalties."

The video jukebox is not a new concept. Some 20 years ago, the Scottish company in France enjoyed success in Europe and the United States for a period with a video jukebox, using film loops but lack of programming and the high cost of making new productions eventually killed the business.

Sony Betamax Goes Head To Head With Videodisks

By LAURA FOTTI

NEW YORK—Sony has positioned its Betamax video recorder head-to-head against the playback-only videodisk machine. Earlier this year an aggressive advertising campaign pointed out the advantages of being able to record as well as play back programming.

Now the firm has developed a high-speed videocassette duplicator to give even more of a head-to-head. The system, shown in Berlin last month and in New York recently, was designed to reduce the retail price of being able to record as well as play back programming. The system, shown in Berlin last month and in New York recently, was designed to reduce the retail price of being able to record as well as play back programming.

Sony's new system, developed by

company engineer Nobutoshi Kiri, consists of a transfer printing machine capable of duplication speeds 60 times faster than real-time duplication. Sony has, however, set a goal of 100-time duplication because that system will be made available.

All three signals—audio, video and a control track for monitoring—are recorded simultaneously. Once recorded, the tape is moved to a separate cassette deck in the duplicator's empty cassette shell. According to Sony, the separate machine means greatly reduced potential downtime. In addition, the machine is virtually identical to that used to load blank tapes, meaning it has had years of built-in field testing.

'Sales Man Only' MGM-CBS U.K. Policy

LONDON—MGM/CBS Home Video, latest company to enter the U.K. video market, has been launched with a sale-only policy modified by a laissez-faire attitude to rental.

Co-chairman C.J. Leslie says: "We don't continue renting and we don't condemn it. A rental plan has to be beneficial to the consumer, producer and dealer, and we are working on it, but our initial release will be for sale only."

Colin Bylles, formerly of Memorabilia, has been brought in as managing director of the American-owned U.K. venture, and is currently hiring marketing and sales staff for the Soho offices which will serve as a base for the company's international operations.

Initial release comprises 17 titles, and besides drawing on MGM's rich film catalog the company will originate new programs, including the recent MGM sports and archive material. A full-length film featuring Meatloaf is planned. "As a music company we have the chance to build a new catalog to parallel the music catalog," says Leslie.



BACKGROUND INFO—Bill Boggs (left) of Boggs-Baker Productions interview Bill DeVille for a segment of "Rock Deville: The Story." The show, which includes concert footage, was first shown on Warner Amex's MTV channel.

Tape Shortage Hits British Duplicators

LONDON—A shortfall in blank video supplies of up to 50% is causing headaches for British duplicators, and a prominent executive with Kay Film & Video Laboratories—clients of which include Thorn-EMI, Warner Home Video, Chrisalis and Prevision—believes the situation won't improve for at least a year.

Says Ron Vines, director of video operations for Kay, says, "We can extend our duplicating capacity indefinitely, though admittedly it can be hard finding machines. But our big problem is getting hold of tape the supply just never gets ahead of the growth in demand, and if that growth in the home video market continues, then I can see there being a chronic shortage of good quality tape for a year at least, maybe longer."

Only problems in the retail sector are likely to affect that scenario, he believes. "Everybody is clomping onto the back of video, and 90% of them are dreamers. Retail outlets have been the fastest growing sector of the U.K. market, but with cassette and tape they may get a slight brake to the rate of growth."

But even if sufficient quantities of tape are manufactured to meet demand, there remains the problem of quality. "My feeling is that the consumer is entitled to see pictures on pre-recorded videocassettes that are at least as good as a broadcast copy. The fact is that many people are getting caught out with rubbishy cheap copies and there's a danger that those kind of experiences will cause resentment against the whole video industry."

British Videogram Assn.'s Booklet Slaps C'right Rule

LONDON—The British Videogram Assn. (BVA) has put together a booklet, "Booklet on Copyright Rights," which admits that the situation it describes is "not satisfactory."

The BVA and other interested bodies are responding to the U.K. government's recent Green Paper by suggesting many significant changes in the law which applies to the copyright of videograms.

The 52 booklet summarizes the few agreements which have so far been reached here regarding the payments which musicians and others whose work is used in videograms should receive. One bone of contention is that a videogram made for use on cassette or disk is protected as if it were a film. "This is definitely not satisfac-

"Where sound quality is concerned, which is particularly important for music programming, there really are technical problems. Inherently the quality is worse than you get from a pocket tape recorder. You have pitifully narrow tape width, and pitifully slow tape speeds, and it really relies on music tapes."

"With stereo television coming along they are going to divide that pitifully small track width into two, quite apart from the psychological problem of watching a small screen picture with the sound coming from two speakers at the other end of the room."

On other matters Vines is equally forthright. Pracy, for instance "There are no effective methods of treating a videocassette to prevent its unauthorized duplication, only fancy schemes which anyone with \$100 and an ounce of brain can get round. So efforts concentrate on internal security, and on catching the thieves, and all we have are post-mortem devices designed to prove it wasn't a legitimate cassette."

And on pricing he says: "In the U.K. videocassettes retail at around 375, but where that comes from it's hard to say. The blank tape costs perhaps 59, and the packaging 51. Duplication cost is volume-dependent, and varies from customer to customer, but would probably be well under \$4. So rights payments apart you are talking about a cost to the distributor of maybe 155 or so."

Kay Labs recently installed its 1,000th slave and expects to duplicate 1.2 million tapes this year, three times as many as in 1980.

to, and the BVA is hoping to get the law changed so that videograms are protected by copyright in their own right," says the booklet.

The booklet, on the subject of videogram public performance, says: "By exploring the possibility of setting up a blanket licensing scheme similar to that of Photographic Performance Ltd (PPL) or Performing Right Society (PRS) to allow the public performance of videograms in pubs and clubs and the like, and in shops, for promotional purposes."

It adds: "There's no consensus as yet on rates for musicians or actors in videograms, though it hopes an interim agreement will be reached soon, and at the same time as for audio records, around \$85 a session."

PETER JONES

A Kitchen Spawns Firm Not Afraid To Gamble

By LAURA FOTI

NEW YORK The Kitchen has been using video art and music as well as other experimental video productions for 10 years now, and the non-profit organization has proven it is not afraid to grow or take chances.

Its full name is the Kitchen Center for Video, Music, Dance and Performance, and the name is not so strange when one considers that the first screenings and concerts were held in what was 10 years ago the only available space at the Mercer Arts Center the kitchen.

But times have changed, and video art has gained more acceptance. Now the Kitchen is in its own large headquarters in Manhattan's Soho district, haven for avant-garde artists and performers. Horizons have widened over the years; the Kitchen includes video galleries, performance space, a concert hall and programs of grants, touring, distribution and broadcasting.

Video director Tom Bowes coordinates such activities as video music shows at the Kitchen. "It's difficult to pin down the exact categories of music we have," he says. "We program major shows in image processing, dou-collage (personal data) and the rest of the spectrum. It's not just avant-garde."

Bowes solicits video programming, which the Kitchen then distributes to libraries, galleries, museums and festivals. "Last year our programs were in 10 major venues in Europe and the U.S. and we were just getting our hands wet," he says.

The Kitchen is extremely sup-

portive of new artists. Explains Bowes, "We're non-profit, so I don't have to worry about there being a market for the programs. We can therefore afford to show newcomers." Much of the programming is experimental.

Gregory Miller of the Kitchen adds, "Our strong point is acquisition, although we have no exclusive rights to anything. A music video program that we would like to make in would go beyond straight documentation; we want to show the collaboration between video artists and musicians."

Bowes is concerned about the repeatability of the clips and longer works acquired by the Kitchen. "It's a real challenge to combine sound and image that will give satisfaction after five, 10, 15 times," he says, but adds that repeatability sometimes is not a factor.

"We've worked with Brian Eno and have installed multi-monitor/sound video pieces which people walk through. Eno is working with the repeatable notion, while you can come in or leave at any time. This is actually video wallpaper."

Bowes believes the situation that exists for video artists today parallels the opportunities for musicians in the '50s. "When the audio industry grew, it allowed the rock and roll industry to blossom as well. This will happen in video as the videodisk and home playback systems get into place. As the hardware penetration increases, varied distribution for a large number of video makers will be possible."

Bowes' membership kits, proving them a good alternative to becoming involved in a cut-price tape rental battle which gives them little prospects of making a decent profit."

He reckons there's growing "disenchantment" over rental from dealers who have started retelling Video Club membership packages after selling tape libraries to the club "at knock-down prices."

Sevenoaks adds: "In just one month we've been approached by 50 dealers anxious to offload their precorrelated videocassettes."

Unitel Video Tapes Operas For PBS

NEW YORK—Unitel Video's remote production facilities are being utilized to tape five operas for PBS. "Live From The Met" series, produced by the Metropolitan Opera.

The operas, scheduled to begin Nov. 14, are Puccini's three-act opera "Il Trittico," Verdi's "Rigoletto" and Puccini's "La Bohème." The latter will be broadcast live to Europe on Jan. 16 and aired in the U.S. and Canada Jan. 20.

This is the series' sixth season on FM stations around the country in stereo.

Production problems in the deal with include shooting in difficult low-light situations and the presence of an audience.

Michael Bronson is executive producer and Clemente D'Atessa producer for the series. For Unitel, supervisors of the technical staff are Ed Levine and Ron Ranieri.

LaserVision Hardware Underway In Europe; Launch Date Unfirm

LONDON—According to Philips Electric here, production of LaserVision hardware is going ahead according to schedule in Europe in preparation for the U.K. launch of the system, though no debut date has actually been fixed.

Bulk of the manufacturer of players is at the Hasselt, Belgium, plant, the rest going through the Eindhoven, Holland, factory.

Though no statistics are preferred, Philips plans to have "tens of thousands of players ready for the initial U.K. launch period." And the factories are capable of meeting anticipated growth in demand.

But Philips also stresses that LaserVision will be marketed here only when it is established that disk production at the Blackburn plant, in the north of England, has reached a big enough volume to match the expected demand.

U.K. Hardware Market Hitting \$370 Million

LONDON—This year's video hardware market in the U.K. will be worth more than \$370 million, according to latest estimates. And the British Radio and Electronic Equipment Manufacturers' Assn. reports deliveries in the second quarter were 22% up over the same period last year.

With 25% of the year's business traditionally centered around Christmas, final totals for 1981 may be not far short of one million units, particularly as the acute stock shortages experienced in the summer months have now eased.

This is in part due to the response of Japanese manufacturers in stepping up capacity. JVC, Matsushita and other major companies are increasing capital spending by leaps and bounds, and exports this year will once again have doubled at around \$5 million machines, with domestic sales increasing more modestly from 1980's last year to 1.5 million in 1981.

Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both B&W and VHS formats.

THE WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number
1	1	6	THE BLUE LAGOON	Columbia Pictures 10025E
2	2	6	ENDLESS LOVE	MCA 1703
3	3	6	STAR CRAZY	Columbia Pictures 10248E
4	5	9	THE JAZZ SINGER	Paramount Pictures Paramount Home Video 2305
5	4	14	RAGING BULL	United Artists, Magnetic Video 4523
6	10	4	FRODO THE 13TH II	Paramount Pictures, Paramount Home Video 1457
7	9	9	BUSTIN' LOOSE	Universal City Studios, MCA Dist. Corp. 77002
8	8	25	ORDINARY PEOPLE (II)	Paramount Pictures, Paramount Home Video 8954
9	20	3	ATLANTIC CITY	Paramount Pictures, Paramount Home Video 1460
10	22	2	KRAMER VS. KRAMER	Columbia Pictures 10355
11	11	14	NIGHTHOURS	Universal City Studios Inc. MCA Dist. Corp. 77000
12	7	5	THE COMPETITION	Columbia Pictures 10124E
13	16	16	CASABLANCA	United Artists, Magnetic Video 4514
14	12	5	HAPPY BIRTHDAY TO ME	Columbia Pictures 10595
15	14	14	TESS	Columbia Pictures 10543
16	28	3	THE FAN	Paramount Pictures, Paramount Home Video 1469
17	25	3	MEATBALLS	Paramount Pictures, Paramount Home Video 1324
18	6	10	OHESSED TO KILL	Warner Bros. Inc. Warner Home Video 26008
19	13	42	AIRPLANE (II)	Paramount Pictures, Paramount Home Video 1305
20	21	2	THE THIEF	Magnetic Video 4550
21	17	4	HALLOWEEN	Media Home Entertainment M131
22	23	17	9 1/2 HOURS	20th Century Fox Films, Magnetic Video 1099
23	15	4	SEVEN LEAD OLD TIMES	Columbia Pictures 10435E
24	32	2	THE GOODBYE GIRL	CBS 700649
25	27	2	THE POSTMAN ALWAYS RINGS TWICE	CBS 700077
26	19	25	ELEPHANT MAN (II)	Paramount Pictures, Paramount Home Video 1347
27	34	2	THE MALTESE FALCON	Magnetic Video 4530
28	36	19	FAME (II)	MGM/CBS Home Video M70027
29	29	2	BANANAS	Magnetic Video 4555
30	30	2	THE LEGEND OF THE LONG RANGER	Magnetic Video 9034
31	35	11	WHOLLY MOSSES	Columbia Pictures 10687
32	NEW ENTRY	1	CHITTY CHITTY BANG BANG	Magnetic Video 45257
33	24	19	AND JUSTICE FOR ALL	Columbia Pictures 10015
34	NEW ENTRY	1	SERPICO	Paramount Pictures, Paramount Home Video 8885
35	18	20	BLACK STALLION (II)	United Artists, Magnetic Video 4503
36	31	14	ANNIE HALL	United Artists, Magnetic Video 4518
37	NEW ENTRY	1	BACK ROAD	CBS 70071
38	38	2	USED CARS	Columbia Pictures 10557
39	NEW ENTRY	1	A SHOT IN THE DARK	Magnetic Video 4528
40	33	20	LA CAGE AUX FOLLES	United Artists, Magnetic Video 4506

© Recording Industry Music Distributors: Best Selling Video Sales of 1981 include 11,100,000 units plus 11,000,000 after releases. Chart calculated by Bill A. Roseberry. Industry Music Distributors: Best Selling Video Sales of 1981 include 11,100,000 units plus 11,000,000 after releases. Chart calculated by Bill A. Roseberry. Industry Music Distributors: Best Selling Video Sales of 1981 include 11,100,000 units plus 11,000,000 after releases. Chart calculated by Bill A. Roseberry.

NOVEMBER 28, 1981, BILLBOARD

Video Software Price War

LONDON—There's a High Street video software pricing battle building up in the U.K. in which rental charges are being brought down to "ridiculous levels," according to the chief of a London mail-order club which has 20,000 members nationwide.

Says John Gevenox, co-founder of Video Club: "We're aiming our service more through retailers than fall as part of an overall promotional drive."

"Rental prices are dipping to ludicrous levels. So we're putting marketing muscle behind dealers who

stock our membership kits, proving them a good alternative to becoming involved in a cut-price tape rental battle which gives them little prospects of making a decent profit."

He reckons there's growing "disenchantment" over rental from dealers who have started retelling Video Club membership packages after selling tape libraries to the club "at knock-down prices."

Sevenoaks adds: "In just one month we've been approached by 50 dealers anxious to offload their precorrelated videocassettes."

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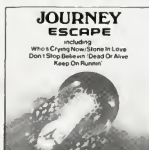
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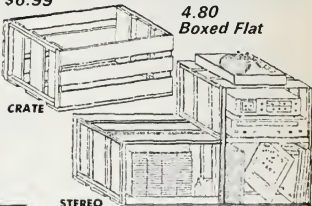
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Mickey Gilley visits Mike Douglas as Texas bids for national television exposure for its top talent.



Moe Bandy receives resolution by State Senator Glen Kothmann honoring him as the "King of Honky Tonk Music" at the offices of Encore Talent in San Antonio.



Country great George Jones became the first artist to sign with Billy Bob Barnett's management firm, then announced his move to Ft. Worth. Billy Bob Barnett is one of the founders and owners of Ft. Worth's Billy Bob's Texas, largest country nightclub in the world.

ZZ Top receives key to the city of San Antonio. From left: Juan Patten, president of Mexican-American Unity Council; Henry Cisneros, Mayor of San Antonio; Frank Beard; ZZ Top; Jack Orbin, Stone City Attractions; Billy Gibbons and Dusty Hill, ZZ Top.

Action Magazine's Sam Kindrick, left, interviews lookalike Willie Nelson at the Pedernales Country Club, a golf swing away from Nelson's studio outside Austin.



Long, Golden Horizons: Entering An Era Of Dynamic Growth

By SUSAN LEIGH SANDERS

Like a welcome oasis shimmering in the desert of the Southwest, Texas music has, in the past, rather resembled an adolescent child, its rough edges now appear to be smoothing out. Though there are still miles to go before local entertainers will be in a position to compete with national artists in terms of audience attraction.

The club scene is showing signs of stability after undergoing almost a decade of one disaster after another, one bankruptcy after another. Many former local entertainers have built national reputations and are in turn lending their support to other up and coming performers. And activity in the recording, video/motion picture industry is creating great spurts of growth in a state-of-the-art equipment and techniques. There are, indeed, signs that today, Texas may be on the threshold of reaping the benefits from what it has on selfishly sown amidst its musical creative roots.

Probably the biggest news in the state at the moment is the studio/soundstage being built by 29 year old real estate developer and Dallas Market Center president Trammel S. Crow.

"What started all this," Crow says, "is that we kept hearing people complain that now that so many movies were being shot in Texas, and once the shooting on location was over, the film companies packed up and went back to California. We wanted to be able to offer an incentive for them to stay here for the entire duration and the one thing everyone said was missing a major soundstage."

"We're going to build about 400,000 square feet of soundstage in the Fort Worth area."



million pictures were shot here each year. But the money, the knowledge and a tendency on the part of Texas money people to look for more conservative investments kept those rumors from becoming reality.

"We went out and found the best people in each aspect of the industry," Crow says. "We asked them what we would need to do and we went ahead and done it." Crow said the studio would feature state-of-the-art stage, lighting and music equipment and would be large enough to accommodate almost any motion picture needs.

TOM PITTS, President and Chairman of the Board Texas Music Association

"I personally believe we're looking at the threshold of dramatic growth in the Texas music industry. The state of Texas will be the second largest film center in the United States by the end of next year. We're in the state that will have the second largest population, second only to California, by the next census. We're in the state with enormous economic growth, and it is bringing new faces in—it's not just the same old people doing business—and with that new energy coming in, we're finding people really want to learn new methods and new ideas, and the Texas community has never been bashful about their importing ideas and specialists to help develop their industry, if you will. It's happening now in the music business, and I think maybe for the first time."

"Our location will be only a few minutes from Dallas/Fort Worth Airport—something that everyone said was crucial, and it will still be only 30 minutes or so from Dallas," Crow says.

He hired former Texas Film Commission director Pat Wolte to manage the project and feel out filmmakers to secure their patronage.

In the recording industry, there has been significant interest shown in digital equipment, but thus far only a few studios have made the investment. There have been, however, some quite significant equipment changes in order to maintain a position of competitiveness. (Continued on page T-16)

The Biggest Honky Tonk In Texas

THAT'S GILLEY'S CLUB

Cited by the Guinness Book of World Records as the "World's Largest Nightclub." World famous for the major motion picture that it inspired, "Urban Cowboy," and for its famous mechanical bull. With 3.2 acres of down-home stompin' under one roof, on the World's Biggest Dance Floor, Gilley's is everything everyone expects it to be. Kickin' Music, Fancy Dancin', Rowdy Cowboys and Real Good Times. It's Country's brightest stars and one of America's best-known bars. And right along with the fun, Mickey Gilley's Club is doing its bit for Texas, and for Country Music.

LIVE MUSIC

The crowd Gilley's draws in one month could fill the Astrodome twice over. The club has hosted every major country artist from Waylon and Willie to Loretta Lynn. Mickey Gilley and Johnny Lee have even been known to play here.

STUDIO

The sophisticated side of Gilley's is out behind the club. It's Mickey's 24-track sound studio, where Merle Haggard, Willie Nelson and lots of other superstars have recorded. Paramount Pictures cut



the track for "Urban Cowboy" here, too.

MERCHANDISING

What's in a name? A lot, so far, if your name is Gilley's. The club sells more souvenirs than some of your favorite National Monuments. Over 185 items from T-shirts, posters and records to—you guessed it—Gilley blue jeans.

MONTHLY MAGAZINE

One way to find out what's going on at Gilley's is to go there. Another way is to read "Gilley's Magazine." Published monthly, it's got news about upcoming events, Mickey's tour schedule and in-depth profiles of Gilley's headliners. Plus a catalog of the newest Gilley's items available by mail. "Gilley's Magazine" is distributed in Europe by "Stars 'n' Stripes", the magazine of the U.S. Army. For a subscription, just write: Gilley's Magazine, 4500 Spencer Highway, Pasadena, Texas 77504.

PUBLISHING

Besides being "The House That Country Music Built" Gilley's is also a country music publishing house. Points West Publishing Co. and Red Rose Music, Inc. publish the songs of Mickey Gilley and Johnny Lee, among others.

RODEO ARENA

What more could Gilley's possibly be? After a mechanical bull, how about the real thing! 200' X 300' indoor rodeo arena, with concert-style seating for 10,000 rodeo and music fans? It's under construction right now...at Gilley's.

Everyone at Gilley's Club is proud of what's happening here. Especially Mickey Gilley, the man who turned a run-down, roofless airplane hangar into the biggest Honky Tonk in Texas. That's Gilley's. And that's what good country music will do for you. And of course...that's Texas.

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T-6 Lubbock's Joe Ely hails from the same hometown as Buddy Holly. Waylon Jennings and Dewey McClinton

Doug Sarm of the legendary Sir Douglas Quintet. The original group was formed in San Antonio in the mid-'60s, reformed in early '80s



Charley Pride has sparked Dallas-Ft. Worth music business by moving from Mostly good country music and attracts Chardon management represents Janie Fricke, John Wesley Ryles, Sylvia, Earl Thomas Conley, and Charley Pride.



The Fabulous Thunderbirds, from Austin, this year opened for Eric Clapton, Tom Petty, and more recently the Rolling Stones at the Astrodome and Cotton Bowl.



Christopher Cross, Texas crossover sharpshooter for the Austin-based Brovsky-Stewart gang.

Frontier Heritage Drives Homebred Artists Who Stay

A strong emphasis on the development of local talent has begun to be seen in Dallas area nightspots featuring live music.

Two clubs, Neck's Uptown and Poor David's Pub, have led the way in hiring not just local groups, but often local groups who don't have a strong public visibility.

The shows at Neck's are rather eclectic, ranging from country to rock to rhythm and blues or reggae. Groups recently playing at Neck's include Anson and the Rockets, Junior Walker, the Juke Jumpers, Toots and the Maytals, Buster Brown, and Ray Vaughn and Double Trouble. For an example of the diversity of this very popular local club

Poor David's features a similarly diverse array of talent, but with a smaller showroom and a more subdued crowd. The club prefers to book smaller acts, and features a weekly amateur night, with voting by the audience. The winner is paid out of the proceeds of a passed hat. Poor David's is frequently mentioned as the local club most strongly supportive of local entertainers.

For larger showcase acts, such as Ian Hunter, Cardis, a national chain, has a Dallas location that frequently brings long lines. Cardis is a former restaurant, whose interior layout and sound system are touted as the most conducive spot for rock n' roll punk acts to hear both big names and touring groups. There was even discussion of having one of the Rolling Stones' two Dallas concert dates at Cardis's. However, the club's size and security problems scotched that idea.

Clubs locally that have survived for years and still draw turn-away crowds continue to constitute a heavy portion of the night club business in Dallas. These include places like Strictly Tabu, a jazz club featuring both small groups and big bands, plus local bands and touring groups. A recent weekend had Colleen Pezidis and De-Jade and the Lou Fischer big band.

Another long time favorite, despite its recent trend toward a more mixed format, is the Longhorn Ballroom. The club, considered a Dallas institution, features a huge dance floor and specializes in country music, frequently including its

owner, Dewey Groom and his Longhorn Band. But the Longhorn has also often been the site of rock band tours and stops for pop singers.

The Texas Tea House is one of those clubs whose advertisement is mostly word of mouth. Not much to look at, it is considered to offer consistently good country music and attracts both "kickers" and "disco cowboys." The house band, Will Barnes, is very popular on the local scene and has built a name for itself state wide.

In Fort Worth, the White Elephant Saloon and, of course Billy Bob's Texas, are the mainstays of a market that offers a large selection of popular country western nightclubs.

The White Elephant, located in the Fort Worth Stockyards, considers itself something of a "saloon," and is supportive of local and national groups. Texas Trilogy, Texas Water and Don Edwards are the types of programs that clubgoers can expect to find on any given week.

Billy Bob's in Ft. Worth is believed to be the largest country night club in the world. Located in the Ft. Worth stockyards, the club seats 3,500 people and comfortable accommodations 5,000. Extra features include a built-in bar housing a live bull, 400 bar stations, a 30,000 square foot dance floor and nine acres of parking space. Since its opening in April of this year many major country entertainers have packed the crowds in at Billy Bob's, including Waylon Jennings, Willie Nelson, Hank Williams Jr. and Alabama.

A popular Dallas night spot, the Agora, has been hurt slightly by the state legislature's recent vote to increase the legal drinking age to 19. Popular with teenagers and young singles, the Agora features both big names and touring groups, and sometimes small acts, like that of comic musician Martin Mull.

A number of Dallas area restaurants are also heavily into the live entertainment scene, most notably The Rathskow whose customers often come as much for the music as the steaks, and Madison's, relatively new and popular with young professional types. Both clubs heavily emphasize local groups, but also bring in touring groups from time to time.

Disco has severely waned in popularity in this market, like most others, but a few large clubs are still having success with this format. Papagayo, which describes itself as featuring crossover programs—country, rock, and disco—has still got

JACK ORBIN, President Stone City Attractions San Antonio, Tex.

"I really believe that Texas has become a major breaking ground for new rock artists, and I think we're going to see more acts broken out of Texas. For instance, we promoted concerts with AC/DC almost anywhere else in the country had heard of them. And Rush broke out of Texas and Canada into the rest of the U.S. From progressive country to disco, music seems to break here first, and then goes on to become a fad everywhere else. Rock n' roll may be the constant; in people in Texas love to rock out."

"People in this state like to get out and have fun and do things, and the music reflects this. The economy is very good here. I think the fact that I have to drive throughout Texas that help not only to break clubs, but also to break exposure as well to local and national acts. There is a great interest—and the good communication system in Texas will allow to get to an act in any part of the state. I think that will help music of any kind."

Texas acts: Dallas by Susan Sanders with assistance from Peggy Lee; Houston by San Antonio by Kelly Bee; a freelance writer based in Dallas; Houston by Alan W. Alderman; Houston based freelance writer.

and which also recently hosted Texas' Edie, the best of Edie Spectator, Heart, Foghat, The Rockets and Howl (later Spectator). The Agora Ballroom, a popular medium-sized venue, is a club that featured top regional and national acts—like eleven (though some of its acts have shifted over to the renovated Tower Theatre).

Houston's top concert promoter is Pace Concerts, which has recently featured his, Kristoffer of the Agora, Kim Carnes at the Tower, Burt Bacharach and Carole Bayer Sager (Tower), the Pretenders (Tower), the Tubes (Gullen Auditorium), Al Jarreau (Music Hall), Marty Balin (Tower), Pat Benatar (Coleseum), Allman Brothers (Music Hall), and the aforementioned Stones concert with ZZ Top under the Dome. Pace also books a lot of acts into Houston's finest venue, the 18,000-seat Summit. Recent Pace attractions at this physically and acoustically enjoyable southwest Houston locale include Grateful Dead, Jefferson Starship, the Kinks, Don Williams and Emmylou Harris, Foreigner, Billy Squier, Little River Band and the Commodores.

Houston's other major national talent booker is Robert Duncan's Pantera Live Productions, which recently brought to the Bayou City Peter Frampton (Music Hall), Foghat (Coleseum), Van Halen (Coleseum), Tom Petty and the Heartbreakers (Summit), Journey (Summit), ELO (Summit), and Joe Walsh (Summit).

Other recent visits by national biggies have been Queen in the Summit (sponsored by Concerts West) and Liza Minnelli with Joel Gray, Frank Sinatra, Steve Lawrence and Eydie Gorme. Engelbert Humperdinck, and Ferrante and Teicher (produced by Southwest Concerts).

Cardi's is a major Houston rock emporium that mixes top local, regional, and national acts. Their recent attractions have been Yesterday and Today, the Roots, DVC, the Rockets, Urrah Heep, and Woodford St. Holmes.

According to Eddie Fair, director of market research at Houston-based Lone Wolf Productions (which manages ZZ Top, among others), very few good Houston bands do well in their home town because of the venue situation. "Clubs like The Alley, The Limit, The Rocky, and Struts all feature copy bands exclusively," Fair says. "As a result, good local groups that play original music can't find a decent place in which to play. The Agora used to feature top local talent from time to time, but Thursdays, Fridays and Saturdays were for copy bands only. Fitzgerald's and Rockefeller's are the only places that seem willing to give good local talent a forum."

Radio station KLDL recently put out a "Talent In Texas" album that features what Fair considers 10 of the best home-grown bands in the state. Seven are from Houston and play there regularly: Kayote, Michaelmas, Dr. Rockit, True Hearts, the Srens, the Barbara Pennington Band, and Trout Fishing In America. Judy's, a Houston-area new wave group has had great success in local clubs and has released a locally re-

BILLY EMERSON.

Big State

"You can't work in Texas and not have Texas music play a big role in your work. It's just ingrained in the people, the records, the way of life."

"I think the future looks great from down here. Texas entertainers are making a big name for themselves. When they do, it focuses attention on others here. The business is already as big here as it is in most other areas of the country and I think it will get bigger."

"All we want to do is grow, like everybody else. We are careful about what we become involved in and we make sure that our facilities are the equal of anybody's. We just kind of have to predict the future and then put our money behind our predictions."

corded album that has done very well in the area.

Two other local bands that seem to be making names for themselves are Van Wilts, which recently opened for Peter Frampton and Johnny Winter at the Tower, and Point, which did the opening set for April Wine.

Houston has three other clubs that feature live talent. All three are located on Richmond Avenue in the Montrose area. The Copia Disco has recently featured Gloria Gaynor, Cynthia Manley, and Two Tons of Fun. At Babylon, the recent headliners were the Haskells, Jessica Williams, Grace Jones, and Duane "Parade" has been offering the music of Thelma Houston, Veola Willis, and the Boys Town Gang.

Country music in Houston mostly runs to the traditional but a club called the Rawhide Steakhouse books progressive country performers such as Flying Blind, and Lonesome Armadillo hosts the likes of Cadillac Cowboys and Forty Miles of Bad Road.

Houston's premiere country music club, of course, is Gilley's, the celebrated B 52 hangar in Pasadena featured in John Travolta's "Urban Cowboy." Until Billy Bob's opened this year in the Dallas-Fort Worth area, Gilley's stood in the Guinness World Book of Records as the largest nightclub in existence. Started by Texas born native Mickey Gilley as a hometown for him to play in locally, the club soon moved into national prominence as one of country's most exclusive show cases. Even before it became a major tourist attraction through its exposure in "Urban Cowboy," the club had securely carved its niche in country history, launching a national mania for what seems like everything connected with the music and its stars.

(Continued on page T-8)

Texas

on weekend nights. With an audience mostly of young professionals, Hot Klub, a new wave spot, has had much success with local and touring bands like Alley Cats, the Telefonos and 999, among others.

Country disco is still popular here, and some stability is being gained to characterize these clubs, many of which have survived for years without a major format change. These include Diamond Jim's, the Cockeyed Cowboy, Bell Starr and Cowboy, among others. The disco part of the terminology is probably not quite as appropriate today, however, as many of the patrons are reverting back to more traditional country western dances and the announcers are playing a broader based range of music.

Houston

Houston is emerging as a major tour stop for national country, rock, and jazz acts. Facilities come in all sizes and levels of acoustical quality. Rockefeller's, which seats only a few hundred, nonetheless draws major rock, jazz, and miscellaneous attractions, including Sam and Dave, Jose Feliciano, Beto y los Farlanes, Townes Van Zandt, Albert Collins, Carmen McRae, New Deal Rhythm Band, The Kravoyas, Helpinstill Blues Band, and Donald Byrd.

At the other extreme is the 55,000 seat Astrodome which was recently sold out for back-to-back Rolling Stones concerts

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Continued from page 1

Footi's Gold also brings in the top names. National guests include Hank Williams Jr., Ronnie Milsap, Tanya Parker, Juice Newton, Razy Bailey, Johnny Rodriguez, Kenny Dale, Sue Powell, and Johnny Bush.

Dance Town U.S.A. has seen the likes of Mundo Earwood, Frenchie Burke, and Steve Douglas. Mundo is locally managed and has played a number of area clubs, including Jinglebob's in Baytown and Twentieth Century Cowboy in Pasadena prior to a national tour. Roy Head and Johnny Lee now have their own clubs in Porter and Pasadena, respectively. Other country performers who've been caught at Houston area clubs recently are Kelly Schoppa (Whiskey Junction), Randy Corbin (Cotton Eyed Joe's), Moe and Joe (Moe and Joe's), Prewee Kershaw (Honeycomb, Jinglebob's, Countyland Ballroom), and Dick Allen and the River Road Boys (Dance Town U.S.A.).

A surprising new face on the local country music scene is Amanda Arnold, a popular newscaster for Houston's NBC at 14th station KPRC. She has been seen playing a number of local kicker establishments, including the Honeycomb.

Austin

This past year has brought a lot of changes to Austin's music arena—significantly with the closing of the Armadillo World Headquarters.

For ten years, the Armadillo was a driving force in the musical heritage of Austin and served as a symbol of what Texas music is to the outside world. That era came to a painful close during the last days of 1980, as land developers bought out the 'Dillo property for more lucrative ventures in Austin real estate.

During the last week of 'Dillo operation, such all time regulars and ardent supporters as Joe Ely, Deibert McClinton, Maria Muldrew, Jerry Jeff Walker, Gary P. Nunn, Asleep at the Wheel and Commander Cody & the Lost Planet Airmen gave last rites to the 'Dillo before the final lights were shut off.

As the end of 1981 approaches, Austin continues to lose important showcase rooms that highlighted live music, Antonio and Third Coast. Two clubs that consistently booked national acts, closed their doors this past year. A long time institution called Soap Creek ended eight years of featuring top Austin talent as well as larger, national acts.

Yet Austin, per capita, has always supported more clubs with live entertainment than any metropolitan area in the country. This capital city of Texas always will support new es-

tablishments that take the place of those that closed.avid Austin listeners tend to support new clubs in order to support live music in their community. Even though newer establishments may not hold the character of some phased out clubs, Austinites will give the new nightspots a chance to survive.

Mike Mordecai, who, since 1975, has been actively involved in the recording end of local groups, claims the Austin music community has improved 500% in better wages and ages. Possibly, the prosperity lies in the city's strong economic growth and the community's professional attitude toward musicians.

On one hand, most musicians feel there are never enough rooms to play, yet on the other hand, there are numerous rooms with live music which continue to flourish.

The Frank Erwin Center on the Univ. of Texas campus, formerly the Special Events Center, is often referred to as the "Super Drum" for its large, drum like shape. Recent acts at the 1,700 seat center include such super stars as Christopher Cross, Anne Murray, the Moody Blues, the Beach Boys, and often a country music package which, for example, would feature Slim Whitman.

LOUIS MESSINA, President Pace Concerts Houston, Tex.

"The thing about Texas music is its diversity. It's unique because it blends all kinds of music. I foresee more attention shifting here on the business end. Texas is so centrally located between New York and Los Angeles.

"Pace has always considered Texas its primary market and its home base, of course. Eventually, we'd like to get more heavily into the management end and develop some Texas acts that deserve the exposure. And then we also are involved in family entertainment here, as well as operating the 3,000 seat Majestic Theatre in San Antonio."

Smaller Univ. of Texas concert halls that will feature top talent are Hogg Auditorium and the Texas Union Ballroom.

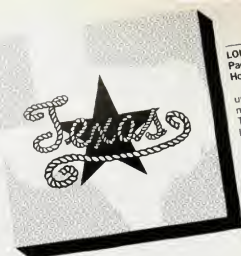
The newly renovated Paramount Theatre, seating more than 1,200 visitors, provides a comfortable atmosphere for audiences of Kris Kristofferson, Rodney Crowell, Commander Cody and John Prine.

Club Foote, located in the heart of Austin, near the bus station, attracts Austin's more colorful clients inside as well as outside the club. Club Foote is strongly associated with punk and the new wave image. Talent coordinator for Club Foote, Brad First, says the club is attempting to break that image by showcasing talent of up and coming local bands, as well as national talent.

In recent months, Club Foote has presented some mainstream recording artists such as Deibert McClinton and Juice Newton.

The open air Liberty Lunch and Wagonyard provides live music under the stars with performances on a large outdoor patio. Many of Austin's top talents frequent this stage during summer months. Liberty Lunch is very much a part of the

(Continued on page T-44)



A Billboard Staff Photo

NOVEMBER 28, 1981 BILLBOARD



Cujan bidder Frenchie Burke plays over 70 fairs a year from Texas to Nebraska, and 30 rodeos a year highlighted by the World Championship Rodeo in Odessa and Big Spring, Texas. Burke is booked by Encore Talent in San Antonio and records with Delta Records in Nacogdoches.



George Striplin, San Marcos, Texas performer, emerged as a major talent export this year with national hits, "Unwound" and "Down And Out."



Michael Murphy in a scene from the film, "Hard Country."



The Tarrant County Convention Center in Fort Worth is a site for all reasons, all seasons.



Juice Newton is typical of the Big name stars playing the circuit of Odessa based Herb Graham's clubs, now numbering 30 in Texas, Oklahoma, New Mexico and Arizona.

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BART BARTON ("The General")

Lemon Square Productions
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"I feel there is a special creative energy here in Texas that's easier to work with. And I think, for the first time, we have some organization musically around the state. Nashville has its songwriters' association, and its music association, and so forth, but we've never really had any organization at all with the new Texas Music Assn., a small group of us have gotten together to try and coordinate what's going on, and involve everyone who's working in the music industry here. There's plenty of money in Texas, and plenty of interest, and plenty of talent. And now, we're getting some organization to make it all come together."

BILLY BOB BARNETT, Owner Billy Bob's (night club) Ft. Worth

"Country music's a big part of Texas, and country music is doing a fantastic business here right now." Barnett feels that in the years to come, "The demand expand in Texas and the economy is so strong." An average of three headline country acts have performed at the largest country night spot in the world, since it opened its doors in April this year.

Business Community Mines Musical Motherlode

It's only just begun, and it's too early to tell how important it may become, but intrastate investment in Texas music outlets is taking an increasingly strong role in the promotion of local artists.

The most talked-about project in the works is a sound-stage studio to be located near the Dallas/Fort Worth airport and being planned by Trammell S. Crow, the 29-year-old Dallas Market Center president.

The multi-million dollar facility is intended to draw longer term motion picture projects into the state, Crow says, and was embarked upon in response to years of demand.

Crow wouldn't talk about the price of the facility, other than to suggest it was "considerable," but he says, he and other investors were convinced through market data that Dallas can support such a facility.

"We weren't always set on Dallas as the site," Crow says. "We looked at Austin and Houston and San Antonio. But Dallas really had everything in place for this. There is the airport, the hotels, the studios and film production facilities already in place and there's a lot of interest here by the people." Crow says directors frequently compliment the cooperativeness of Dallasites who are used as extras on film projects, their willingness to work and to do what they are told.

Plus, he says, Dallas is regarded as a trendy city and one where so much filmmaking has taken place in the last few years, that the crowds have been accustomed to seeing cameras on the streets and no longer pester the casts and crews. "There are a whole lot of little things that went into this decision," Crow says. "Suffice it to say that they all added up in favor of Dallas and in favor of doing this at this time."

The facility is expected to be ready for use in 1983, possibly earlier, with other developments to expand its uses planned immediately afterward.

The expanding diversity of the markets is bringing in investors on a corporate level who previously put their money only into public television and the like. Atlantic Richfield's choice of B. L. Lacerata as one of its chamber ensemble groups is an example. ARCO helps fund and underwrite concerts of the group in Dallas and other Texas dates, purely as a cultural public service, an ARCO spokesman says.

"Because of our help, some excellent groups have been able to play in clubs that would never have looked at them be-

fore, and they're being very well received." B. L. Lacerata, he says, has been adopted by Dallas citizens as if it were a rock or country band.

There has also been a corporate interest in documentary filmmaking usually in the medium of videotape, that encourages the filmmakers and also the musicians who provide the background and theme music for these projects.

Allen and Cynthia Mondell are among the best known independent filmmakers in Texas and their works "Who Remembers Mama" and "Beauty In The Bricks" both found corporate grant and non-profit organization support.

"There are a thousand projects worthy of development and only a few backers," Cynthia Mondell says. "So it is something of a coup to get this kind of funding." She says the support carries through the entire project, allowing the money to be allotted in priority basis to each aspect of the film. "Without this, a lot of filmmakers would just have to rely on friends, or buy the rights to use someone else's music," she says. "Now we can hire someone to write music for our projects as a complementary thing, not just something that works well because of luck."

Ken Harrison is another Texas independent filmmaker whose work includes everything from commercials to documentaries. "The corporate funding is something of a surprise to me," he says, "because Texas companies are usually so hesitant to go out on a limb for something that really doesn't have that much of a profit potential. I can't help but to think there's a degree of charity involved," he says, "but at this point, you take what you can get."

With the Reagan administration's cutback in funding for the arts, Harrison says the increased support from corporate investors will be necessary to keep the documentary film business healthy. But he also feels that a trend is developing, a trend that will show increased support to Texas' feature film projects and carry over into the full range of the music business, from developing artists to the construction of studios and underwriting performances.

"Once these people see that business decisions can be thought out in the music business to the same degree that they can in any other business, then I think it is inevitable that we will see more of this kind of support," Harrison says.

A Houston banker suggests that the investment by Texans

in Texas music-related projects is probably greater than most music producers realize, but he agrees that there is still a great degree of hesitation on the part of the people with the money.

"You have to admit," he says, "that a lot of people in this state, and everywhere, have been stung. And in Texas, people don't forget things like that."

Time is what has made the major change in investors' attitudes, he feels. Time and experience. "I'll admit bankers haven't been very helpful in encouraging this kind of investment. Bankers are conservative and the risks are larger than in other potentially large return deals."

But as the local investment slowly increases, bankers and other lenders and financial advisors are discovering that there are fairly objective ways of judging a project's chance of success. "We still don't advise people to put their money into the film or music business, and we do little, if any, of that type of investment ourselves. But the producer's track record, the quality of the financial scheme he's put together, the people he intends to work with and the marketing he plans to do, all those things can be assessed," he says.

And there is a growing trend by Texas artists to support one another. Christopher Cross is the most recent example, putting together his own agency to develop new performers. Tim Neece, Cross' manager, says that while out of state artists would be included in those working with Cross' companies, the focus will be on helping to develop Texas performers.

"You see this kind of thing all the time," Neece says. "Texas people who do well nationally and leave home, spiritually, forever. We just think it's time that kind of thing came to a stop and we're going to do what we can to help stop it."

Professional people are beginning to show an interest in music investment on a statewide basis, according to Paul P. "Duke" Smith, with the Frank Hall Insurance Co. in San Antonio. Smith, an investor himself, says that as the people in the state handling the money get progressively younger, some of the fears will begin to subside. "You are seeing more and more young people who know there's money to be made in this industry and who aren't so superstitious about putting their money into high profit ventures."

"I don't consider myself a big time investor, and I've lost

(Continued on page T-14)

Houston-based Big Music America creates talent opportunities by enlisting national radio stations to market new talent via homegrown, station-produced LPs. Shown during filming of NBC-TV's "Fight Back" show are, from left: Gary Fifth, Big Music vice president (seated); Mitch Televi and Randy Tobin, L.A. winners; Susan Michaels, "Fight Back" segment producer, an NBC cameraman; and Lloyd Thaxton, "Fight Back" producer.

Austin custom guitar builder Michael Stevens cradles Christopher Cross' model double-necked guitar. Assisting Stevens is, at right, Guy Bowles.



Ray Price, Texas native, was featured in an anthology of his career for "Austin City Limits," the Public Broadcasting's now seven-year-old series that has placed Texas in the forefront of the nation's music-producing regions.

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THE SAENGER PERFORMING ARTS CENTER in New Orleans is the largest, most opulent theatre in the Southwest. Palatial in its scale and arresting in its detail, this 3,000-seat house lists a subscription base of 25,000 with ticket-holders as far away as Houston, Atlanta and Miami. Two-and-one-half million dollars assured the restoration of elegant marble staircases, statuary, crystal chandeliers from the Hall of Versailles, ornate Florentine filigree and scrollwork and a genuine Morton Pipe Organ. In 1980, its opening year, the Saenger presented 297 events. A multi-faceted entertainment facility, it offers the latest sound system, computer lighting board, hydraulic orchestra pit and 56-line rigging system. The Saenger was one of only three theatres in the country chosen by Elizabeth Taylor for the production of *Little Foxes*. To reserve The Saenger, call Miles Wilkins (504) 525-1052.

THE MAJESTIC PERFORMING ARTS CENTER in San Antonio, the second fastest-growing city in the country, premieres December 29, 1981. The Majestic has a 7,200-person subscription base for

Legit Theatre, and will present Concerts, Hispanic Programs, Symphony Productions and Variety Acts. Built in 1929, this beautiful baroque theatre has been completely refurbished for its second half-century with state-of-the-art sound and lighting and a 40-line counter-weight system. Something of an art piece in itself with gingerbread walls, alcoves, balconies and an atmospheric ceiling, the 2,488-seat Majestic will be the newest performing arts center in Texas. To engage The Majestic, call Steven E. Schulman (512) 226-9535.

THE TOWER THEATRE in Houston is one of the most intimate theatres in the Southwest. A 1930 landmark with flashy neon marquee and wonderful art deco interior, it was totally refurbished in 1978. Excellent lighting and sound systems make this 962-seat house a favorite of individual performers and legitimate theatre groups alike. The Tower's also known for record-breaking runs like the year-long sell-out of *The Best Little Whorehouse* in Texas. The Tower offers marketing and advertising programs for each production. To book The Tower, call Abby Garfinkle (713) 526-7666.

PACE CONCERTS, the largest concert company in the Southwest, books over 200 dates a year, including extended national tours. Pace produces the Texas World Music Festival, a 65,000-person sell-out annually. It also produces the New Orleans Day of Rock 'n' Roll which holds successive records for the largest concert

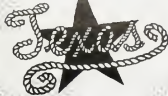
attendance in the Superdome. Known for well-produced and promoted musical events of all kinds, Pace was the only company in the country to book five Rolling Stones dates. For concert scheduling, call Louis Messina (713) 526-7666.

PACE STADIUM EVENTS produces the largest Thrill Show in the country, Indoor Motorcycle and Supercross Races, Major Rock Festivals and International Track and Field Events. Stadium Management has done everything from recreating Caesar's Palace Fountains in the Astrodome for Rex Blackwell's death-defying motorcycle jump to distributing and storing the 8,000 cubic yards of dirt required for motocross tracks in stadiums from Seattle to Philadelphia. Each event is expertly supported by substantial marketing and advertising programs. To stage a major stadium event call C.E. Altman (713) 526-7666.

PACE CLOSED-CIRCUIT TELEVISION SPECIAL EVENTS boasts an established network covering Texas, Oklahoma, Louisiana, Alabama and Georgia. Involvement includes solid local promotion and experts management for each entertainment event. Both Leonard/Duran fights, as well as the Leonard/Kalule, Leonard/Hearn and Ali/Holmes fights reached the Southwest via this system. To secure the Southwest network call Andrew Shienker (713) 526-7666.

PACE MANAGEMENT CORPORATION





An Era Of Growth

Continued from page 14

Michael Brovsky, of the Brovsky Stewart Group in Austin, said no studio could really afford to relax in this day and age, Brovsky says. "There is tremendous activity here in the recording business because in the past three or four years, many of the Texas groups that have risen to national stature are staying here and doing their recording, rather than going to Tennessee or California."

Furthermore, artists who have made the break into the national spotlight are staying around to help out their fellow Texas, either by boosting other Texas bands, or by bringing other groups to Texas to record.

Tom Neese, manager of Christopher Cross, gives an example. "Chris and Michael Oerle are producing an album on the Quincy Jones' label Qwest with Warner, with a new group from New York. These guys were working on projects to pay the rent, and they have a new direction and a fresh sound in the pop oriented type of rock music."

A production company is in the planning stages for Cross, and he already has a publishing company. "We've been real

fortunate, because we're dealing with the magnitude of Chris' success in Texas does a lot of business."

Neese says Texas studios offer facilities equal to those anywhere else in the nation, except in the digital area. But, he says, the growth of that business is being held back a bit because it is more difficult to bring certain musicians to Texas for recording sessions.

The club scene in Texas has begun to stabilize, with fewer new spots entering the market, and consequently fewer clubs going bust.

Several persons in the Texas entertainment industry, however, say the problems in the Texas club scene are not with the clubs, the facilities or the groups, but with the audiences. "It seems kind of funny to say this, but we have a shortage of audiences in some markets," a Houston based entertainment promoter says. "Basically, we need to educate the market. There is a bit of activity in Dallas and Houston, and Austin, of course, has always been strong."

The problems come when you move outside those cities. Michael Brovsky says San Antonio, one of the largest cities in the state, with a metropolitan area in the one million population range, is a city where no group has really been able to establish itself. Other large cities, Corpus Christi, Amarillo, Brownsville, all have difficulty producing an audience for anything less than a nationally known group.

The reasons for this vary with the person being asked, but over and over again, the response seemed to come to one word, "money."

John Kenyon, with Nick's Uptown in Dallas, is a club owner who can observe the scene from the standpoint of one who has built a successful business. "I'd like to put the situation everyone describes is changing," he says, "but you can see the signs that people don't seem to be going out as much as they did."

He suggests one reason for the success of his place is that customers are growing more loyal to a fewer number of spots. "The key is to be consistent, consistently good," he says. "We see the same old faces night after night and I think the reason for that is because we're dependable. People don't want to spend a lot of money experimenting on new places anymore."

Tom Neese says, because "there's a lot of music here that's being overlooked."

If Texans don't always support their clubs, they turn out in great numbers for national acts. The Rolling Stones drew more than 80,000 a night for two Dallas dates recently, and in the past year, the Fabulous Thunderbirds and ZZ Top on the same bill.

And, of course, former Texas acts that have taken on a national stature. Willie Nelson and the like, are warmly received by the fans.

Jack Beckman, manager of Dallas' Reunion Arena, a two year old plus sports and entertainment facility seating

18,000, says the addition of such facilities "will continue to draw live acts from across the country." What makes places like this so suitable for multi-event users," Beckman says, "is that they were designed from ground up for all kinds of events. Flexibility in lighting, wiring for special sound systems, an arena designed to accept a 360 degree view of the action. Stages of the newer facilities over those built for sports events and large stage spectacles alone."

Rusty Brufsky, whose Showco produced the stages for the Rolling Stones four years ago, for a group like the Stones, says it has to be flexible enough to go from outdoor football stadium diamos like they played in Dallas to indoor arenas. That's hard enough anyway. But when the facility was designed for a minor league basketball team or for a group like the Stones, you have to have all kinds of problems. That's why scouting out the facilities in advance is so important."

Every major city in Texas has suitable facilities for bands of almost any size and audience, Brufsky says. "But again, you have to scout out all the facilities in the area before you invest. That's why locally based companies can be of such help."

If there's any situation posing a threat to Texas musicians today, it might be from outside the country.

Michael Brovsky suggests that Texas performers who have made it big nationally are finding their Texas heritage either diluted by their national image, or that aspect of their music is being dismissed as part of the so-called "Texas chic." "I really hate to see that happen," he says, "because of less publicity. I think the Texas chic thing is dying out. I hope so," he says. "I think people are finally beginning to look at Texas art acts as the musicians they are, rather than just a fad. There's just so much good music down here waiting to be discovered. I'd hate to think anyone's success was the result of a stupid fad."

So perhaps the description of the Texas music industry as an adolescent is fitting. The artists stand on their own tail, and the facilities are there to help develop that talent and the interest in the music peculiar to Texas, whatever that might be, is strong.

Texas has made it though probably now it's a matter of growing up. Competing, polishing, organizing, and advertising, and perhaps most importantly, building up its audience one again.

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Record crowds at the Astrodome

Event	Date	Record attendance
Baseball	June 22, 1966	50,908
Astros vs. Dodgers	Jan. 20, 1966	52,693
Basketball	Sept. 20, 1973	30,472
Univ. of Houston vs. U.C.L.A.		
Tennis		
Billie Jean King vs. Bobby Riggs	Nov. 22, 1965	61,000
Rally		
Billy Graham Crusade	Feb. 6, 1967	37,321
Boxing		
Ah vs. Terrell	Feb. 28, 1981	47,186
Rodeo		
National Event		
Football		
Professional	Dec. 3, 1978	54,261
Steelers vs. Oilers		
College	Oct. 29, 1977	53,668
Texas Southern vs. Grambling		
High School	Dec. 2, 1977	38,570
Port Neches vs. Kashmere		
Convention	1981 Offshore Technology Conference	100,329
Concert	June 18, 1981	60,000
Texas World Music Festival		

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Radio Activity Erupts Into Crossover Crossfire

Dallas radio formats hint of the increasing diversity of the city's character. Other than a few, whose programmers play pure country, most of the top rated stations blend rock, country and novelty sounds, with rock and popular hits carrying the bulk of the burden.

KVIL-AM and FM is a perfect example, perfect because it is consistently rated first or second in the Dallas-Fort Worth market. From sunrise to sunset, the station's smoothcasts "contemporary" music on the AM and FM bands, and after sunset, the FM signal continues through the night.

"We call ourselves 'contemporary' because what else could you call what we do?" says Ron Chapman, program director and announcer. "It's just being realistic: to accept the idea that radio listeners in large cities have tastes that encompass more than one type of music. Chapman says "Of course, the trick to it is finding out what those tastes are and coming up with a solution that blends what you are in the right proportions."

KMGC-FM is a relative newcomer on the Dallas scene, but its programming style, similar to KVIL's, is giving the top station a run for its money in terms of audience growth. "It would be really unfair to say we were copying their (KVIL's) format," KMGC programming director Steve Nicholl says. "Really, we are very different." But, he agrees, the type of music played can be described as similar. "We just look at what was doing well in the market and came up with our own version of it, and we think our's is an improved version." It would have been foolish, Nicholl says, to bring in a "new" station with a format that was completely untested.

KZEW-FM, an album rocker, has not made distinctive format changes in the last few years, but has undergone a new marketing approach to ebb its slip in the local ratings, according to station manager Dave Lane. The station, on the advice of a consulting firm, changed its nickname from "The Zoo" to "Zoo 98." The reason is obvious. Lane says: "There was a strong listener identification with the old name, but that doesn't do that much good if they don't know where to find you. So we just incorporated the band in the name." Lane says the fall Arbitrons should indicate whether the change will be successful, but he says it was expected to take more time than one ratings period to reverse the gradual trend that seems to have begun about a year ago.

While country has never truly dominated the Dallas-Fort Worth market, it is consistently strong and frequently up there with one station or another in the top five.

KSCS-FM has begun to come on strong in the country aspect of the Dallas market, with a program that tries to appeal to older, more sophisticated country music listeners, according to program director R.T. Simpson.

"I think one problem with a lot of country western format stations," he says, "is that the people who play the music fail to see the diversity there is in that form." Simpson says he and his announcers listen carefully to the new releases and put together a formula combining old favorites, standards and new songs in a way to achieve a "flow" from one song to the next.

It is only natural that religious programming and gospel music would be popular in a city often described as "the buckle on the Bible belt," and while that is true, religious oriented stations constitute only a very small portion of the over all market, in terms of listeners.

Stations such as KCBF-FM, KPCC-AM and KVTT-FM have small but loyal audiences and keep them through predictable programming and a heavy dose of involvement in community affairs, according to Mike Middleton, program director for KCBF. Middleton's station is run under the auspices of Cross World Communications, a branch related to the massive First Baptist Church of Dallas, the largest Baptist church in the world.

"Sometimes there is a temptation to build out beyond your mission in religious radio," Middleton agrees. "But the bottom line is: it's been done, it has been a disaster. You owe some-

thing to your audience in a religious format something you probably wouldn't feel you owed in something that hits people less strongly.

There is room for flexibility, though, within the format. Middleton says: "There is much more freedom for program experimentation in this area than most people probably think," he says. "You just have to know your market very well and the programming opportunities within it even better."

Spanish language radio tends to have more of a state wide orientation, but there are two strong Spanish language in fluences in Dallas: KESS-FM and KBEC. KESS has a contemporary format that, according to manager Armando Quintero, seeks to be the equivalent of an English language adult contemporary station.

"The Latin people in this area are slowly becoming more assimilated into the culture," Quintero says, "and as that happens, their tastes change. We even run Dallas Cowboy football games in Spanish." KESS' audience is generally considered to be in the 25-45 age range, he notes, commenting that he sees the station as similar to the English language KVIL in terms of its programming.

If any one form of music dominates the market, however, it is rock in all its various forms. KEGL-FM, "The Eagle," is coming on strong in this area as the most visible newcomer in the market with a heavy campaign of advertising and promotions. Also strong are KTKQ-FM, and the aforementioned KZEW.

Several stations have undergone total format changes in the last two years, abandoning a rock format for a more adult audience. KFJZ-AM, located in Fort Worth, switched from a young rock music program to a 24-hour format of big band music and oldies with a heavy emphasis on network and local news.

Former soul station KNOK AM has taken on a format all most exclusively jazz, with a heavy helping of religious programming from black churches on Sundays and in the evenings. This leaves the FM stations KKDA and KNOK in the only soul or disco format stations in town.

Austin

For a city as active and musically oriented as Austin is, its radio market does not always keep pace with the community. With a history of progressive country station KOKL, and KLBJ-FM's free-form radio programming, Austin listeners constantly complain of non-originality in their market today.

One of the first signals in Austin was KLBJ. Lady Bird's AM station recently switched to a news/talk format. Leading on-air anchor Olin Merrill also serves as news director.

Earlier in the year, KLBJ-FM turned to a lighter, AOR oriented format under the direction of veteran programmer and operations manager Chuck Dunaway. Many loyal free form listeners complained about losing their progressive station, but it appears a big audience was still out there. KLBJ-FM just received an 11.2 share overall in the Austin market. It placed number two behind KOKL in 18.24 year old listeners. Dunaway still programs some area talent on his station. Joe Ely, Joe King Carrasco, and the Lotions have found their way onto the FM airwaves.

Across town, one of the competitors for rockin' the hits in Austin is KHFI. Always reticent to simply act as 98, this FM station directs its image to the younger teen audience. Several of its Arbitron books have showed up real strong in the ratings, although they lost numbers to KLBJ-FM in the last period. A community effort to produce a local "Homegrown" album did not fare too well. A station spokesman says they lost "thousands" on the venture. Featured on the LP were area entertainers Mother of Pearl, Judy Price and the Womack Brothers.

In Hollywood, it's "Star Wars" in Austin, it's "Country" (Continued on page T-36)

Photo credits: Dallas by Susan Sanders, Austin and San Antonio by Judy Rice, Houston by Alan Waldman. Assistance on Dallas story by Fred Kelly.



LOUIS OWEN, Executive Director Tarrant County Convention Center Fort Worth, Tex.

"Texas is on the move not only in music but in all the arts. I think this has been growing in the past 6-8 years. We're seeing more sellouts now for the opera, but classical concerts, SRO crowds for ballet performances and symphonies.

"Texas is getting more people moving here from other parts of the U.S., including big arts centers. These people want something different, and they don't expect second or third class. I believe that Dallas is the new lim capital of the nation, and there's a tremendous amount of talent through the state that's bursting out.

"I came to Texas 16 years ago from Southern California, and I've seen a huge change in the arts at that time. There is a national focus on Texas that's apparent through the proliferation of studios, production firms, video enterprises and other companies involved in the arts."

ROB BALON, Robert E. Balon & Assoc. Austin, Tex.

(a programming/records research consultant)
"The thing that's so unique about Texas—and especially Austin—is its diversity. And this could essentially be harmful, because people tend to think of Texas as mostly country music, but because it encompasses so much outside country music, but because Willie lives here, a lot of people get misled into thinking country is the main music in the state. There's pop, jazz, fusion—all kinds of sounds and styles."

"I get calls all the time in my consultation and research from people saying, 'Is it happening down there?' I want to get away from L.A. or N.Y. or Nashville, and I've heard that Texas is a great place to be creative. I'm real excited about the idea of Texas as the Third Coast, wooing people away from Texas as the other traditional music centers. I just hope we can handle the migration and assimilate the cultures without losing our own identity."



elephant pockey" during a celebrity

86 KONO San Antonio raised \$24,000 for the March of Dimes via a haunted house promotion. At right, air personality "Gentleman" Jim Carter defends visitors from the anonymous ghoul.

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neighborhood) with Frank Sinatra, Barry Manilow, Roger Whittaker, and Carol Bayer Sager being particularly successful. Soundtracks are doing quite well at Grand Warehouse in Houston. Among "Heavy Metal" ("Home" and "Endless Love") are the current heavy hitters.

Another major record retailer is Cactus Records and Tapes, with four locations around Houston. At the main location (5 Shepherd at Alabama), assistant manager Connie Kachthamer ranks them like this: rock (Stones, Billy Joel), new wave (Judy's), vocals and instrumentals (Lulu, Sinatra, Manlio Vani), Country (Crystal Gayle, Willie Nelson), and soul (Luther Vandross, Carl Carlton). The Montrose neighborhood in which the store is located has an older, more settled population and that helps explain the unusual popularity of easy listening albums.

Texas Tapes and Records is located in the kickier heartland—Pasadena. Nonetheless, rock runs circles around everything else here in the home of the urban cowboys. Most popular rockers here are Genesis, Foreigner, Billy Squier, Billy Joel, Rush, AC/DC, the Police, and Journey. Country comes in second to rock, however, with T.G. Sheppard, George Jones, Juice Newton, Emmylou Harris, David Allen Coe, Willie Nel-

son, and the Waylons Jennings accounting for a large percentage of sales. Soundtracks come in third, with "Heavy Metal" ("Home" and "Shark Treatment") being particularly successful. The Texas Translators have the Judy's (the Tubes, B 52's) and again at Pasadena, Al Jarreau.

At Southwest Records and Tapes' Memorial store, manager Matt Rowland ranks sales as follows: rock (Stones, ZZ Top, Genesis, Kinks, Dan Fogelberg), country (Alabama, Kenny Rogers, Merle Haggard, Eddie Rabbitt), soul (Commodores, Roger, Carrion, Dimples), jazz (Al Jarreau, Quincy Jones, Tom Scott, Pat Metheny), easy listening (Carole Bayer Sager, Barry Manilow, Kim Carnes, Pointer Sisters), and soundtracks ("Arthur" - "Endless Love"). Memorial is an affluent white neighborhood in northwest Houston.

Cass Records and Tapes has four record stores in Houston, some of which used to be Evolution Records and Tapes outlets. At the company's southwest location (Gessner at Southwest Freeway), sales stack up like this: rock (ZZ Top, Stones, Journey, Genesis, Foreigner, Steve Nicks), r&b (mostly singles), country (Crystal Gayle and local attraction Johnny Lee's), jazz (David Sanborn, Grover Washington Jr., Al Jarreau), and soundtracks ("Heavy Metal" - "Endless Love").

Disc Records has four Houston locations. At their Greens point Mall store, way up in the northern suburbs, rock is once again king. Most popular artists in that category are the Rolling Stones, Journey, and Foreigner. RB&B is the second big

(Continued on page T-13)



Far left, Ed Bruce performs at the "KKYX Great Country River Festival," held each February on the banks of the San Antonio River in downtown San Antonio. The three-day event features 20-25 country entertainers and draws upwards of 50,000 people.

Left, Omega Audio in Garland utilizes Video Post's Rank Cintel 16-35mm scanner to transfer film to tape with scene to scene computer color correction.



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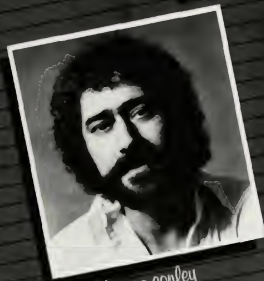
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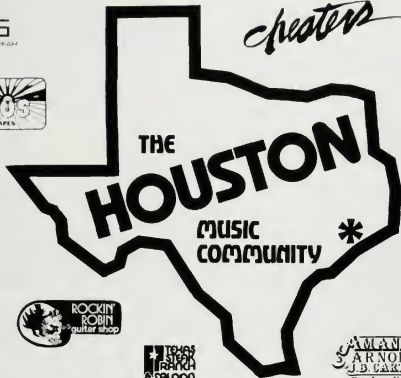


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Joey's

sat on a hill overlooking the offices and watched the truck go under. It was too late to get to anything. No. No insurance July was a bad month," Harper adds jokingly. "But we're back!" The new truck will carry MGJ 24-track and function as a studio as well as a remote facility. Reunited is currently working in the video area as well, another expanding market, on a Chuck Mangione show and also has completed two gospel albums for both Bill Gaither's trio and Amy Grant. A live project with Joe Ely is also on the works plus a soundtrack for the upcoming expansion of the cable industry in Austin and across the entire state. "We're seeing technically as good a people as anywhere. We're just waiting for more business more work."

The big news at Pecan Street Studios is that it isn't Pecan Street Studios anymore. Christopher Cross bought the studio and continues to produce the fine talent associated with Pecan Street, which now goes under the name Studio South. It's a fully computerized MCI equipped studio capable of handling up to 48 tracks with audio to video facilities. Studio South is currently working with Carole King, Joe Ely and Jerry Jeff Walker. Michael Brovsky is still on board with Chet Hansen, who signed Cross to Warner Bros. label.

Corpus Christi

The Latin and Mexican American market in Corpus Christi is booming with popularity. The local labels and talent are expanding from the southern end of the state into New Mexico, Arizona and California. Heading the production at Freddie Records is Lee Martinez, who has been associated with "Onda Chicana" sounds for years, and as a musician himself, credits much of his success to the fact that "99% of our people are musicians. We play and we understand the problems in the studio and in production." Lee and Freddie Records have just added 6,000-square feet as a duplicating studio and production facility with all new equipment capable of handling cassette as well as 8-track material.

This production facility is dubbed "Sparkling City Duplicating" and Freddie Records is its parent company. He is still working and producing the familiar artists in the Southwest Chicano music scene: Little Joe, Sunny and the Sunimers, La Familia, and a new discovery of his own employees, "Zandra" (Sandra), who did a demo for Lee as a favor. Lee discovered that she sounded great and went over immediately. "We're doing an average of two new releases a month. We've waited and stayed with our local artists. It's paid off. We feel that the quality comes with time, and we're willing to put in the time."

San Antonio

The Alamo City is keeping pace with the expanding market in the studios of United Audio and ZAZ Studios. Joey Lopez at ZAZ, an engineer and musician and cultivator of local talent as well. "I started the studio in the early '60s and it's still growing strong. We've got a 24-track machine now and the increase in

(Continued on page T-31)

Christensen continues to emphasize the importance of video to the expanding recording services industry not only in Texas, but across the country. "The future is in video and we're available with the best facilities anywhere and willing to take them anyplace. We're not really interested in making Dallas another Los Angeles or New York, but just our own market with the best product we can produce." Their recent projects attest the quality of their work with names including Johnny Cash, Eddie Rabbitt, Mackey Gitley, Delbert McClinton, Heien Reddy and a WNET PBS Great Performances project.

Also tackling the burgeoning film industry is Ken Sutherland Productions, Inc., who has transplanted himself from Los Angeles and Screen Gems as a soundtrack writer. Ken is currently working and negotiating a project for a soundtrack he wrote for Alabama and Ronnie Milsap. The project is in the fire now and Ken expects to share the production efforts with Goodnight Studios and its crew. The firm is tentatively titled "Savannah Smiles." Also in the expanding Dallas soundtrack market is the Annuity Booth, led by Byron Parks, another musician who works with a Dallas staple, the Dallas Jazz Orchestra. "We are working on custom narration and scoring mostly multi-media projects," Parks says, "and I love the work I'm doing, so, it makes it great." The Annuity Booth plans to add another studio by November 1.

Austin

Austin, long known as a capital of both politics and music, is bigger and better than ever with recording studios scoring new projects and expanding previously existing markets and facilities. Reunited Recording, headed by Malcolm Harper, has begun work on a second mobile studio unit to keep pace with the business they've enjoyed for the past seven years. After literally watching their 40-foot mobile unit fill with water in the recent Austin flood, they are back in operation. We just

A New Generation

Continued from page T-14

radio station KVIL in Dallas as well as eight other nationwide studios. January's studio manager, Les Studdard, attributes the rapid growth of the studio to the investment of Farbanks. "We can't help but expand with that kind of capital behind us," he says. January has two complete studios with both 16 and 24 track capability featuring MCI and 3M multitrack equipment. Studdard says the work is split between half singles, some video soundtrack and about 30% record projects. "We're still supporting the local market and we feel strongly that everyone will benefit from the kind of cooperation that we're seeing in the business now."

More major expansion is taking place across town at Omega Audio Productions. Studio manager and chief engineer Paul Christensen is in the process of opening a facility at the Love Field Terminal Offices in Dallas. The project is a joint effort on the part of three Dallas based production companies: Video Post and Transfer, Inc., headed by Neil Feldman and Sol Benatar. Solway Productions, Inc., led by Sol Benatar, and Omega Audio Productions, Inc., operated by Paul Christensen. Paul is still using the 16/24-track mobile truck for re-



Lindy Wilson & THE JOE CITY BAND

Lindy Wilson and His Joe City Band are entering the National Marketplace with the release of this issue of Billboard. For the past five years this Exceptionally Talented Entourage has been preparing for this moment in time. Home based in Dallas, Texas and sponsored by Clip Productions in Longview, Texas, the act is ready to make its move.

As to date, no record companies have been formally approached by Joe City Management, but extensive preparation has been undertaken the past two years. Compiled tracks have been laid at Robin Hood Briars Studios in Tyler, Texas. Final tracking and mixing are currently in progress with Engineer Ric Rooney at Goodnight Audio in Dallas, Texas.

The basic format of the Joe City Sound is Mainstream Pop/Rok directed toward the Hot 100 Play List. A performance package with a production sound is a magical combination. If live performance is supportive of record sales, then look out America -- Lindy Wilson and the Joe City Band are coming your way.

texas music association



The TMA, a non-profit organization, was formed to foster the growth and development of the music/entertainment industry. Its goals and purposes are: * to encourage and provide ways and means for better communication among the members of the music/entertainment industry in Texas * to promote and encourage communication between the TMA and its members and trade publications, trade associations, related industry organizations and others involved in the music/entertainment industry throughout the world * to establish better communication between our industry and the community as a whole, including the establishment, maintenance, and operation of a Texas Music Hall of Fame and Museum * to aid persons interested in music/entertainment careers through education, consultation and any other activity the Board of Directors may, from time to time, deem appropriate * to promote the strengths and capabilities of all aspects of the Texas music/entertainment industry * to consider and deal by all lawful means including lobbying for or against any legislative action with common problems affecting the music/entertainment industry in Texas * and to enhance the prestige of the TMA and its members.

The TEXAS MUSIC ASSOCIATION is here to serve you if you're doing business in Texas or if you'd like to do business in this dynamic market.

For further information contact **Dothy Atchley**, Executive Director at P.O. Box 4343, Ft. Worth, TX 76106 (817) 267-4915.

The following TMA members and contributors have joined together to salute the music/entertainment industry in Texas.

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Michael J. Martin and
Michael J. Martin and
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Magic Records
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Marion Mason
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A New Generation

Continued from page T-1

production photography. Located in downtown Houston, Brans and features two 14-track studios. "I'm a professional studio in San Antonio," we're always ready to take on any job," says Tyler.

Tyler

Tyler has been a source of local and Texas artists for many years. Robin Hood Brans of Robin Hood Studios has been a staple in the Texas music market since early 1963. He recorded "Mouse and the Traps" before Bugs Henderson arrived as a household word in Texas guitarists, when Bugs was in the studio with Mouse doing the same excellent material for Brans' studio. A lot of ground has been covered since '63 and Brans is still growing. "We're doing lots of pop," he reveals, adding, "we have a band now called Candle associated with an organization from the same area. The Agape Force also recording with us, who are doing the best children's stuff around—the last went gold and we expect more." The studio itself has grown with the addition of a Bose/ortofon Imperial Grand and MCI boards and equipment. "We expect more," Brans continues, "and more things are going to happen. The Candle people are going to make Disney (a notice and their current release, "Bullfrogs And Butterflies") which is projected to go gold next month. Tony Douglas has just finished two albums with us and we're expecting another one soon. A band called Hobbit is looking real good, too."

Robin Hood Brans and Randy Fouts, under the name of Brans and Fouts Music Productions, received a CIO award recently for best advertising on a Greyhound bus spot and continuing to do excellent custom commercial work.

"Everything is going well—the studio has been better in better shape. I was amused by one thing, however, in the development of facilities in general around the state. I found that someone had just installed a Thermo-Fiber attenuation board in their studio and they claimed to be the first to have it. Well, I'd had Thermo-Fiber for over a year when I read that story, so I think we're doing just fine."

Houston

Things are popping in Houston, as always, with additions and marketing expansions in every area of the studio recording business. Bill Wade, at Musician's Recording Studio says, "we are staying busy—really busy. We just did a soundtrack for an upcoming TV movie entitled 'Just Everyday Heroes,' and we've just installed a fully equipped rehearsal hall with total facilities—lights, monitors, amps, mikes, the works—and we plan to interlock the hall to our studio equipment in the near future. We're really going from square one to square five. The business started as a 4 track, then went to 8, then onto 16, and now we're 24 track with video capabilities." Bill also

works with Live Age Productions, a booking company he founded. He continues, "we're doing about 10% singles and live work—all labels. We are happy about the business, very happy."

Other unique service facilities can be found at Digiproducer Productions.

Billiejoel, computer engineer is busy negotiating with both the Houston Symphony Orchestra and the Opera for live shows if he can. He just finished a 4 camera shoot at the Great Plains Blues Festival in Nebraska with multi digital sound track recording. John has a full digital facility and can take it live to remote sound and video. "We have full digital facilities with SMPLE time lock generators, Sony 1600 digital audio processors with Sony editors and video transport equipment."

John attributes most of his success to his background in both music, as a player and computers, as a clinical diagnostics technician. "I loved to play, but I realized I wasn't going to be another John Entwistle, so I started looking around. I got into clinical diagnostics equipment and there I learned computers where there is no room for error. I decided I could put that kind of perfection with my music background and do some things that I'd always wanted to do—produce good music. Besides that I'm native born, and raised in Texas," he adds.

Also going strong in the Houston market are Energy Studios, led by Jerry Barnes, who is still producing lots of country tracks via 24-track MCIs, and the Gilley's in Houston, scene of several live shoots, including the "Urban Cowboy" project.

Other Studio Activity

By far the biggest winner in the Austin record game would be the Brovsky-Stewart Group. Michael Brovsky moved his national-oriented group to Austin five years ago and continued to make important inroads to the national music scene. An early artist involved with that development was Jerry Jeff Walker, who is now signed with the group's South Coast Records label.

Free Flow Productions has been involved with developing the career of Warner Bros. recording artist, Guy Clark. Both Walker and Clark this summer had their first national chart hits respectively with "Got Lucky Last Night" and "The Partner Nobody Chose."

Joe Ely of Lubbock, Tex. continues to build a strong following everywhere he tours which has secured him a place on the South Coast label. Ely's latest LP, "Life Shots," will be the next release produced by Free Flow Productions.

Another artist signed to the South Coast label is Shake Russell and Dana Cooper. While this group is based out of Houston, their club engagements have built them a following of fans from all over Texas.

Two of the biggest recording artists under the Brovsky-Stewart Free Flow production guidance are Christopher Cross



and Carole King. With four hits off Cross' award-winning LP that netted him five Grammys in one year, he has a hard track record to live up to. However, all eyes and ears will be on the second album by Cross, soon to be recorded with Free Flow Productions.

Carole King, a well-seasoned recording artist, now is signed with Capitol Records. Three of her albums have been recorded with the Free Flow firm, co-produced by herself and Mark Hallman. Although King chooses to record in Austin with Free Flow, she is not a resident nor a part of the Austin music scene. King chooses to live in Idaho.

Three other acts recently signed with Free Flow have Brooks very excited. Passenger, a local jazz-fusion group, is now on board. Passenger is considered one of the hottest talents in town.

A group called Zoe, which is pronounced to rhyme with Joey, is made up of veteran country-rock performers Bernie Leadon and Michael Gladders.

Another musical direction is represented by actor pop singer Jessica Harper.

The Brovsky-Stewart Group consists of around 15 employees and now has a new office and studio in Nashville. Producer Jim Mason, has been added to the Brovsky-Stewart

(Continued on page T-32)

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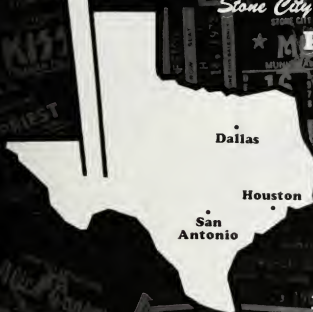


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Ju Wray's fourth and Sky Studios are primarily a rock 'n' roll scene, although a dabbling in country and MOR is done there too. The Lili 'n' Austin rock & roll group, has recorded demo tapes there.

Continued from page T-1

ever, a strong contender for membership in Willie Nelson's Pedernales Recording Studios.

Already some exciting ventures have been completed inside the Pedernales Studio. One is located about 25 miles out of town near Lake Travis. This exclusive private studio, designed by Chaps Moman, took six months to complete. Albums by Webb Pierce and Roger Miller were recorded at Willie's studio, two of which feature Willie Nelson. Merle Haggard utilized the recording complex for a track on his forthcoming album.

Ray Benson of Asleep at the Wheel has been working at the Nelson facility. The Wheel, which is based in Austin, maintain a grueling schedule and Benson says they just wanted to record at home. Nelson and Asleep at the Wheel often have worked together in the past. The latest project is the album, "The Road Will Hold Me Tonight." Currently in production at the Pedernales Studios, this title track from Benson will include vocals with the Nelson and Emmylou Harris. Benson hopes producing the album with Nelson says the LP will be out in early 1982.

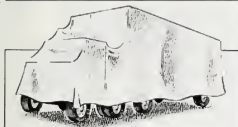
Willie's Lone Star Records is once again trying to get off the ground. Nelson's daughter, Lana, reports that there is no word yet on any future projects. Although, she says Lone Star Records will be distributed by CBS Records. However, Ray Benson acknowledges Asleep at the Wheel will be on board the label along with Roger Miller and Hank Cochran. Cochran now is recording at the facility.

No doubt the nine-hole golf course at the nearby country club is an added attraction for the recording artists.

Third Coast Sound and Video Productions house a complete recording facility in Austin. Third Coast Sound, Inc.'s president, Michael Block has been establishing several important projects at the studio. Some of the projects are Ray Benson's filmscore for the feature, "Lara's Moon" and "Fast Men"; produced and directed by Doug Holloway; and also a Carole King audio track for a 90 minute television special.

Other album projects include tracks by Chris O'Connell, (previously with Asleep at the Wheel), a country singer named Doug Rice from Fredericksburg, Tex., a solo effort by Eric Hood, as well as a Warner Bros. demo tape for Jerry Wester featuring Miss Lou Ann Barton.

The Lone Star Studio, originally built and owned by Willis Alan Ramsey, now is operated by Ed Guinn and Stan Copper. Guinn and Copper are currently involved with an Austin Group called Uncle Walt's Band, and an English new wave artist, Arthur Brown. Freelance producer, Craig Lewis has also worked at the Lone Star facilities.



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ReelSound Recording

The established Ruff Cedar Sound Studio in Austin has an ongoing spring move to the Dallas Communications Complex which is being financed by Trammel Crow. As owner of Ruff Cedar, Russell Whitaker acknowledges excitement over the Builders, a hot band from Dallas, along with Austin's Extreme Heat, the Lucky Stripes and Welcome a group from Switzerland.

Malcom Harper, owner of Reel Sound, has a different approach to Austin area recording. He maintains no facilities in town, but instead has built a multi-track mobile unit for remote location recording. Harper reports that his film and video projects go back some twelve years, least starting with educational recording around the state. Although based in Austin, his mobile bus travels all over the country working with national acts, such as Ted Nugent. According to Harper, the demand for audio tracks for video projects are continuously on the rise.

A unique sidekick that adds dramatically to the nature of the Austin music scene is the professional custom guitar work by Austin artisans. Mark Erlwine, has crafted guitars for such well known artists as Ron Wood and Keith Richards of the Rolling Stones, Dire Straits, the Pretenders, Police, Cars, ZZ Top, Jerry Garcia, Albert King, Bruce Springsteen, along with Austin stars Christopher Cross, Willie Nelson and Jerry Jeff Walker. Erlwine also does warranty work, on Gibson, Martin, D'Addario and Epiphone guitars. The average cost of \$1,800. Erlwine guitar will run in the neighborhood of \$1,800. A double necked guitar designed by Erlwine for the Eagles carried a price tag of \$4,500.

Another big league guitar maker is Austinite Newman E. Jones, Jr. Jones has gathered sales slips from such high rollers as the Rolling Stones, Bob Dylan, Tom Petty and the Heartbreakers, the Pretenders, Joe Ely, Joe King Carrasco, the Lobos and from Willie Nelson's band members. The price of a Jones guitar ranges from \$1,300 to \$2,500.

Custom guitar builder Michael Stevens sold three guitars to a Tokyo collector who ordered his double necked Christopher Cross style guitar. Stevens repairs guitars as well, but plans to concentrate on custom building after his new Austin studio are complete. As Stevens' business card states, he provides "references and name dropping by request."

Stevens' good friend and cohort Tommy Ellis of Austin also is involved with custom instrument work. Ricky Skaggs proudly owns one of the special Ellis F-5 mandolins, and blue grass picker, Buck White has an Ellis mandolin on order.



Business Community

Continued from page T-12

money on some of these investments, but overall I've made money on them. I think, if you investigate very carefully, you will have about the same chance of making money that you would on any speculative investment." Smith says.

He says he doesn't go out of his way to encourage others to put their money where his is, but would be happy to talk about his experiences to others who are considering this kind of deal. "I'm not out promoting this thing. I'm just participating in it in a small way."

Jack Calmes, formerly with Showco and now with Video Satellite Network, is in partnership with a Dallas physician and says that encouraging people outside the music and film industries to invest frequently breaks down into establishing a personal relationship of trust. "You've got to demonstrate that you are a responsible person, and sometimes that takes time, because you have to overcome images that were created before you even got into the business."

Is there a formula to insure a good investment? No. Calmes says. "There are risks in any business where you rely on people's subjective impressions of what you do. A good track record is probably the best indicator of whether the person who wants your money can use it to your advantage, too. That, and putting together an impressive presentation."

Calmes says that the business is still being hurt, though, by fly-by-night operators. "I see this kind of thing more frequently in films, but it's true in music, too. People talk a great picture, usually sincerely, but they don't have the experience to get it done and done right, or if they get that far, they don't know how to market it, so not that everyone is out to rip off the investors, but because that is sometimes the result, it still looks like an unprofessional business."

It is difficult to sum up all the activity in terms of an investment trend, but if music holders are loosening their grips on the change purse, it is very cautiously. And perhaps that's for the best, according to Angus Wynne Jr., a Dallas music promoter. "I think if people begin to see that prudence will buy them a good investment, they'll continue to make those investments. It may take a little longer this way, but it will get rid of some of the old thoughts that this industry is too unstable, or too unbusinesslike a place to put in thousands, tens of thousands of dollars."

Nevertheless, Wynne does see the trend as picking up speed, and says it is an experience indicated it was a statewide occurrence. "There's just so much money to be made here, and there are lots of different ways to invest in the business, that I think this is catching on."

There is still a long way to go, though, and Texas artists are only too aware of that. B.J. Thomas, formerly a rock country singer, who now does primarily religious music, says many Texas artists go to Nashville and Los Angeles seeking their backing because there just isn't enough interest at home.

Thomas, who lives in Arlington, Tex., says the religious music business has the same problem, but magnified. "I don't think the people are unwilling to put their money into gospel music because they're afraid of pop. I think they just want a greater return on their investment than they think they will get."

He cites Word Music in Waco as an example of the money there is to be made in the religious music industry. Word is the former publisher of religious music in the country and, including its book publishing and radio and television interests, is a multi million dollar enterprise.

"Certainly there is investment room here," Thomas says. "But interest is not at a high level outside of churches and individual support from small amounts."

It is there a high profit potential in Texas music in all genres, and Thomas thinks there is, then the people who want the money had better begin contacting the people with the money. He says "It takes a long time to establish these ties, and the longer you wait, the longer it will be before the money gets to you."

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Activity Erupts

Continued from page T-18

By 11:30 P.M. on KOKE. For nearly three years now, KJLB and KJLB AM and FM have slowly been gaining in popularity, and the old established country giant KVET AM. As the weather, the country market for years, KVET continued to reap the rewards, while KOKE was experimenting with its famous progressive country programming angle. The battle of the country stations evolved when KOKE abandoned its loose and locally oriented character for a much tighter and regulated commercial format. In its best interest, it took advantage of its strongest asset—the FM frequency.

The strength of country music nationally found a strong following developing in Austin for KOKE FM (which simulcasts its AM signal). As that momentum grew last year, Ron Rogers, general manager of KVET AM and its very successful beautiful music FM counterpart, KASE FM, became concerned. He campaigned to switch KASE FM to country, even though it had no beautiful music competition in Austin. Management decided to take the risk and in September, KASE FM—going under the name K-101—became country, but not simulcast

ing the AM signal. The competition has been stepped up considerably.

Meanwhile, both country stations in Austin remain highly visible and heavily involved in the community.

Sterling Country KOKE this year put together a "Country Showdown" LP. Local acts presented on the album were winners in their Battle of the Bands contest. Samplings of Michael Ballew, C.W. Slack, Little Bit of Texas, Benny McArthur, Family Tradition, and the Dixie Flyers can be found on the collection.

A new country AM outlet in the small town of Elgin, Tex. deserves a mention. KELG's signal reaches into Austin, although the station is located twenty miles out of town. Program director Dave Granger incorporates quite a lot of local area talent into his everyday programming. This special twist has captured a following of Austin listeners, too. Thursday evening features "Country Line" which focuses on a particular area artist or artists.

Austin radio stations KNOW AM and KCSW FM are right in the middle of an ownership change. Although station personnel say no major changes are expected, new owner Steve Hicks might have other ideas.

KCSW FM is the only game in town for adult contemporary rock listeners. And morning air personality Roger Allen says



The Point Blank LP "American Excess" inspired KJLB-FM Austin to conduct an eating and drinking in excess contest with this happy listener-winner ending up in an unlikely place. MCA and Sound Warehouse cooperated in the contest.



KILT-FM Houston's air staff, from left: Catfish, Carl Williams, Joe Flores, Gene Austin, Debbie Pipa (md and programming coordinator), Brian Hill (news director), Les Smith, Doc Morgan, Eric Chas, Cathy Cason, Rick Candea (pd and morning show host).

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they do play. The most interesting part of their format is a singer-songwriter Lynn Boehmer.

KUT, Austin's National Public Radio affiliate, is located on the Univ. of Texas campus. This listener-supported radio station follows the pattern of most public radio stations across the country. It programs a wide cross-section of recorded and live music in the studios. Besides incorporating talk and jazz programming daily, disc jockey Larry Monroe presents a special show each Sunday evening featuring Texas artists. In this way, KUT supports its local recording artists with such an appreciation for Austin's talent.

Houston

Houston is an unusual radio market in that it almost has more formats than all other large cities have stations. Houston's 33 AM and FM radio stations appeal to a wide variety of tastes, so the offerings are fragmented into r&b, religious, Latin, AOR, rock, gold, country, symphonic, easy listening, jazz, and, until recently, disco. There are also some other unusual country formats. KPFT FM, for instance, plays rock, German, French, jazz, comedy, cajun, and you name it. KRLY FM, which changes formats like some people change their minds, is currently playing a mix of soul, jazz, rock, and even a bit of disco.

Despite all the diversity, country music is king of the air waves. There are now four AM and two FM stations that specialize in that distinctively rural Texas and Southern sound, and every indicator points to the fact that Houston is one place where country's popularity is going to continue to be very strong.

The major news event in Houston radio recently was the February 1981 transition of KILT FM—an 8th- or 9th-ranked album rock—into an easy listening country music format. The stations were when the new format shot KILT FM into first and second places, in the following Arbitron books. It is very unusual for a station to change formats and go straight up in the ratings, but that is the rabbit station manager Dickie Rosen led pulled out of his station.

In June, 1981, sister station KILT AM, Houston's long time top 40 king (which had been witnessing steady erosion in its numbers over time) followed suit and went country too. It is too early to judge the impact this jump will have on the station's ratings. KILT staffers are optimistic, major local media buyers are highly skeptical. KILT AM's move leaves the market only one major adult contemporary station on the AM dial—KULF. It is possible that a new station will emerge to fill the vacuum—particularly if KULF does not pick up a sizeable share of KILT AM's old listeners.

KILT program director Chris Collier observes: "There has been a lot of tightening of music playlists because of the heavy competition between country music stations. There is much less new product being aired, which I think is a real pain. There are more older and established hits on the playlists. It is very difficult now for new artists to break out because the stations just won't play their records."

Insiders believe that KILT FM took listeners from rival KIKK FM but that it capitalized as well on the emigration of all kinds of urban cowboys, with Ohio and Massachusetts accents. These "closest kickers" enjoy the modern Kenny Rogers-Eddie Rabbit type music KILT is playing. Previously, KIKK had a monopoly on the FM dial and the station was so strong that it was just flooding the air with ads. KILT FM came out with the same mellow country sound that KIKK FM had, but offered considerably fewer ads and less talk. The not surprising result that KIKK listeners flocked to KILT in droves. When KIKK realized that KILT was murdering it in the numbers, KIKK radically reduced its number of spots and started introducing "three songs in a row" type promotions.

All Houston country music stations play pretty much the same songs, but they differ substantially in the way they rotate them. Some, like KENR and KNUZ play a lot of the whiny old country songs that used to be what people thought of as country music. KIKK AM plays the same sort of music, with a certain amount of bluegrass thrown in. KENR is experimenting with an all-country gold format. They also are planning to improve their signal, which has encountered real problems in the north and west parts of town. KIKK AM, KNUZ, and KENR all have small, fiercely loyal groups of listeners, but their numbers never seem to change very much.

KILT AM is an oddity, a top 40 style country station that keeps the heavy emphasis on the air personality chatter that has a bubble gum rock-stranger slant. KILT AM is retaining its morning drive-time "Hudson and Hampton" program, and an edgy show that has nothing much whatsoever to do with country music—unless you think of it as a sort of off color "Hee Hee."

KSRR has gone from heavy rock to adult contemporary and back again this year. The station is owned by ABC and is heavy ads and promotions. Since at least two other ABC stations recently switched to AOR and leaped in the ratings, it is possible that the latest change at KSRR will be successful. They are flooding the town with bumper stickers and billboards that read "97 FM Rocks."

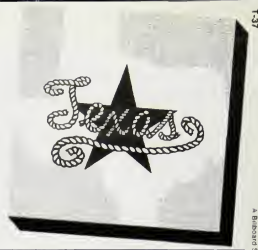
As for the rest of the rockers, KRBE FM appeals to a very young audience, KLQL gets the more serious acid rock freaks and has a cadre of diehard listeners that will never leave, and KIKK has a solid hold on the 25 to 34 year old market. KIKK's numbers seem to be marginally rising as their older, top 40 blend remains unduplicated in the market and, as former adult contemporary stations like KILT AM and KSRR, FM go country or AOR. This is the station that could prove to be the real sleeper in subsequent ARB books.

KMJQ remains the top station in Houston, with a slick and sophisticated black-oriented R&B sound. The ratings of its rival, KILT, fluctuate wildly, which could be either the cause

or result of its frequent format changes. Classical station KLEF remains small but solid, so it has a loyal band of upscale listeners. KYND continues to lead KODA in the easy listening category, with KQUE's blend of big band and beautiful music coming in third.

New talk stations KTRH and KPFC continue to experience fierce head-to-head competition. KTRH has recently made a major shift by turning its drive time news program into a sports talk show with respected broadcaster John Breen (a former Oilers general manager) and Jerry Trupiano. KPFC seems to be doing a lot better than KTRH currently, but KTRH has a very strong signal that reaches all the way into Louisiana (120 miles away) so that it probably has a slight edge in overall listener ship.

An unfortunate event which is likely to have an effect on the Houston market was the recent death of KENR radio personality Hal McClain. McClain, who had a very loyal following and was an established institution in the market, was also a well known stunt flyer who had set records performing for various airplane shows. McClain recently perished while attempting a stunt in his small plane, and insiders feel that without him, KENR may lose a lot of listeners who actually prefer Kenny. (Continued on page T-38)



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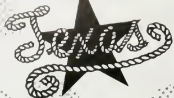
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Activity Erupts

Continued from page T-37

Rogers to Hank Williams Jr., but stayed with the station because of Hal.

San Antonio

There are over twenty different radio signals in the San Antonio market, each catering to a specialized audience and particular culture of music. A strong following for country listeners, rock 'n' roll addicts and the Latin population are all visibly represented deep in the pulse of San Antonio.

The Alamo City has been supporting country stations for sometime. However, clear channel WDAI FM recently changed its adult contemporary format to all country. It still leans heavily to those demographics but incorporates an easy listening country slant today. General manager John Berger changed the WDAI FM call letters to KAJA for top of the hour IDs but the new station calls itself KJ 97. Berger says most programming ideas and decisions are made by their programming consultants. They have blitzed the market with billboard advertising and random public opinion indicates a lot of new listeners on that FM dial. Of course the other country out lets will await the next ratings period with much anticipation from this newest contender.

Long time established KBUC AM and FM have been simulcasting their signal throughout the seventies. They play to a very solid block of country listeners on both dials.

AM powerhouse KKYX pulls the best country numbers in town. This AM directional signal reaches all over south Texas and points north beyond Austin. Music director Jerry King says the station strives to maintain a traditional country flavor for the San Antonio listeners. That includes playing the mainstream chart hits and some local recording artists. RCA's Valentino, Jimmy Peters, who signed to the GMC label out of Houston, along with Frankie Bruce on Delta Records, Al Dean, and Clifton Jansky are several acts heard on the air. That authentic "Texas two-step flavor" in country music is exemplified in regional stars Darrett McCall and Kenny Dale, who also represent the sound of KKYX.

KKYX is extremely visible in the San Antonio marketplace. Perhaps the city's most elaborate effort on the part of these radio stations is the KKYX Great Country River Festival. Next February will be the tenth big year for presenting a three day long country music event outside night along the picturesque River Walk. All performances are free to the public and King promises there will be over a dozen acts on the bill next year.

A late-comer to country programming is KGOW AM. This station has failed to secure the numbers of the tough competition.

Despite this city's supports of country music, San Antonio is bullish on rock 'n' roll.

Rocker KTFM FM sponsored a Battle of the Bands benefit for muscular dystrophy in August. The winners, Horizon, a local rock 'n' roll band, gained a recording session at Gilley's studio in Houston from that triumph.

KTFM's AM station is KTSA AM. The teen-oriented rocker is a predominant force all over central and South Texas.

KISS FM is another hard rocker in the San Antonio market. It comprises a large portion of the city's serious rock listenership. The locally produced album, "Homegrown," was a joint venture with KISS and UAR recording studios. The album featured the Max, the Dragstore Cowboys, new wavers the Models, and American Peedlers. It offered a varied sample of San Antonio area talent. The LP will be available this fall at a list price of \$4.99. One dollar of that cost will go towards a musician's scholarship. Program director Tim Spencer says San Antonio is not real big on punk or new wave acts.

KITY FM is programming contemporary hit radio, according to program director Rob Stewart. But he feels funk and disco is not very strong in the market either. KONO on the AM side plays oldies throughout the Alamo City.

KTUF FM used to be the local avenue for jazz. Kevin Fennesy, current KTUF programmer, is excited about its adult contemporary format. Fennesy supports a local free for KTUF and believes it is a musically active radio station. He also supports acts, such as Amelia Carza's "Since Amelia," and

JACK CALMES, Video Satellite Network

"Most of my professional life in the music business has been in Texas music. But that means a lot of different things, from Willie Nelson to new wave. With Showco and before, we did it all."
"I'm staking a lot on the fact that (the future) will be in videotape. Concerts, local interest programming, things like that. That is a business just beginning to be felt in Texas and we wanted to get into it on the ground floor."
"What role? I guess I just want to be as successful and influential as a television network. You can't say I don't have high ideals."

ED BERNET, Sumet-Bernet Studios

"Almost 100% of my work has been in Texas music, both as a performer and with the studio."
"I think we have to be realistic about all this and look into the future, and the future tells me that studios are going to have to invest in facilities that complement the videotape business."

"We plan to play whatever part we can get in the future of Texas music. This is all a matter of positioning. You have to be ready to step in when your turn comes around, and you have to do something to make sure your turn comes around when it's advantageous to you."

Sue Karen's "Texas Sun" on his morning radio show

Not to be forgotten are the many Latin radio stations in San Antonio. The traditional KQOR programs primarily to the older Mexican audience and still maintains very good ratings.

KEDA broadcasts to a younger, bilingual crowd. Program director Salazar Placido is excited that they now have a 24-hour signal. The 18-46 year old Mexican American listeners enjoy a diversified sound of polka, rock 'n' roll, country and ranchera. KEDA also programs to the majority of native San Antonians of Latin descent.

Programming to a somewhat younger group, Joder Delcerda from KVAR FM is still gaining listeners from the two year old station. The station broadcasts 100% Latin programming.

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"Since October, business has really picked up around the state. We're finding a greater availability of acts to choose from; we did seven major concerts, for example, in October alone. Houston is the energy center for the whole country, and there is practically no unemployment at all. I read the classified section of the paper here and there are long lists of jobs needing people. And, too, Houston, Dallas and San Antonio are the fastest-growing cities right now—San Antonio and El Paso are bigger than Atlanta.

"I think Texas is moving into prominence in both the entertainment and sports areas. Our economy is very stable—and you can't beat the weather!"

RONNIE SPILLMAN, President
Encore Talent
San Antonio, Tex.

"Not to sound arrogant, but I really think that Texas is where it all started. This isn't to knock L.A. or Nashville or New York, but so many musical acts have gotten their start here, especially in country. We've been responsible for taking country music to the rest of the world through many of the artists who come from here and went on to record in Nashville. Think about how many names come from Texas: Ernest Tubbs, Willie Nelson, Waylon Jennings, Mac Davis, Ray Price, Gene Watson, Moe Bandy, George Jones, ZZ Top....

"Now, with more booking agencies, studios and publishing companies coming into Texas, it's opening the doors for acts to stay here and do their music. Texas is putting more into it than ever before."

Latin Recording Spirit In Energized State

By JESUS GUTERREZ

Latin music in Texas has traditionally run about 10 years behind American music in development, marketing and production capabilities. Lately, however, this form of music has been slowly, but steadily working its way into a big business. Whatever gains Latin music is making, though, there is still a long, long way to go.

The most notable trend in Latin music in Texas is what is being called the "new wave in Chicano music," according to Laura Guerra, with Freddie Records in Corpus Christi.

"This is a big business, but it has its ups and downs. Disco kind of hurt the live band situation, but now that disco is leaving, the live acts are beginning to do well again," she says.

"The biggest 'happening' in Latin music in Corpus Christi is with the new wave groups, she states. Mazz and La Movida are the two whose names immediately come to mind. The new wave can be described as modern Chicano music, featuring

Jesus Gutierrez is a freelance writer based in Dallas who contributes to several Latin Texas newspapers.

combo type bands and keyboards with a rock style.

Chicano music can be divided into four main categories, Guerra notes. The first is tropical, whose most well known groups presently are probably Los Super Sabros and Edad Media. Los Super Sabros' most recent album, "Porquinto A Poco," sold well in Texas, while Edad Media, which has two albums out, had a song, "Que Tarde De Conoco," which ranked in the top 10 in the state.

The second type of music is called conjunto, and is distinct from its incorporation of the accordion into the arrangements. Top ranking conjunto groups include Ramon Ayala y Los Bravos, a group originally from Mexico that plays frequently in Texas, Tony de la Rosa, Rueben Vela and Los Truenos de Texas.

The third type would be music that makes use of orchestral and big band instruments, and includes the very popular Little Joe y La Familia and Sonny and the Sunliners. The leader of the latter group, appeared on American Bandstand some time back when his single, "Talk To Me," became an English language hit.

But, again, the biggest news in the "new wave." The popularity with each type is sharply divided philosophically and by custom in San Antonio, the more traditional, "Mexican-Mexican" music, is still very strong. "The people there are more Mexican at heart," suggests Ernest Quinones, music director of radio station KJMA in El Paso.

Meanwhile, he says, the state can be divided almost geographically by the type of Latin music preferred. "In east Texas, they consider Chicano music a group with an accordion. That goes over big. But the Texas band sound, like the American group Chicago, also does fairly well.

In west Texas, however, Quinones declares, "forget it. The Texas band sound is big and only the more modern, sophisticated sound sells.

El Paso itself may provide an answer for the dichotomy. El Paso is right next to the border and the Hispanic on this side feels a little more cosmopolitan than the Mexican on the other side," Quinones claims.

But if the music itself is slowly evolving into a more modern

(Continued on page T-42)

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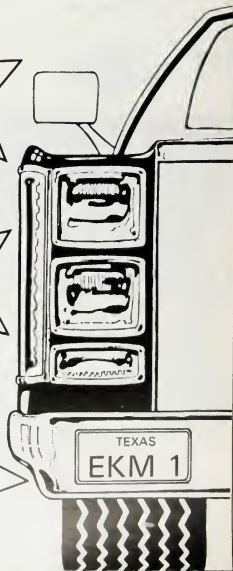
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Latin Recording

Continued from page T-40

sound, and creating more diversity within Latin music, the production values are still primitive, according to Quinones. "Chicano music here really isn't growing all that much," he states. "It is the fault of the artists and the recording companies. With the exception of Little Joe and Sonny and the Sunliners, the groups are doing very poor production; the problems are in the arrangements, the production and the mixing. That is why some of the artists have gone to hiring some of their own producers."

Quinones once worked in New York, where he became a mixer with the Puerto Rican and Cuban salsa music. "The people of Mexican ancestry should have a music market of their own. They've been here much longer than the Puerto Ricans and Cubans. But they haven't," Quinones declares. "They're putting all our chips on the accordion music group."

That creates problems for radio programming directors at Spanish language stations, he says. "This station made itself on the basis of Chicano-oriented music and now that's one-third of what we play. What little there is of quality we play. The rest is what we call "internacional," artists like Jose Jose and Juan Garcia."

However difficult it may be to find quality recordings to play over the airwaves, Latin dance music is doing quite well in Texas, especially since the decline of disco, according to Johnny Ortiz, manager of the Carousel Club in Corpus Christi and head of Meximo Productions, which produces dances throughout the state.

"The really hot groups make \$10,000 to \$15,000 a week and more," Ortiz avers, "so to this extent, it is a big business. But there are not all that many big name groups and you have to be particular about what type of music you bring into each area."

Ortiz claims that the key to how successful a group or its sound will be is how easy the music is to dance to. Anglo music is usually played in concerts. Chicano music is played at dances. There are a number of dance halls in Texas, south and west Texas especially, that draw crowds of 2,000 or more on a weekend night with ticket prices ranging between \$8 and \$12 a person at the door, he says.

A lot of the production problems you have in the studio we don't have in live situations because so many of the groups are better set up for live performances and they know how to get the most out of their equipment," Ortiz states.

Other popular dance production sites in south and west Texas include Joe Losano's productions at the VW Hall in Alice. Losano is a KOPF disc jockey and has a reputation for putting on good dances.

Mike Chavez, host of a syndicated Spanish language television show, puts on dances at the Crimson Palace in Kingsville, Tex. Chavez is road manager for the group Maz and founded the Mike Chavez Music Awards, which honor Tex Mex musicians.

In Robstown, Tex. a club called the High Chaparral seats 2,000 and puts on dances with big name Chicano entertainers, under the production guidance of Arnold Garcia, and in Victoria, Tex. the best known Latin music club is the Sun Valley.

El Paso's two biggest clubs, which put on productions as slick as those in any Anglo club, are Foxes and the Montana Village Lounge.

The tastes of Dallas and north Texas area Mexican Americans run to the tropical, with strong audiences also showing up for the "new wave" bands. Little Joe and the modern groups.

According to Dallas Boatwright of radio station KESS, the Mexico y Argentina, Los Globos and Zepate and are the three best known dance halls in the city, though there are neighborhood clubs, with capacities for as many as 500 patrons, that draw turn away crowds.

The top groups in Dallas are all of the tropical variety, including Metropolis Tropical, Barrio Pobre and Los Revelados Ritmos, among many other, also successful groups.

The tastes of the Chicano community in Dallas tend to be

more traditional, according to American Quintero, with KESS. "Not as traditional as San Antonio, maybe, but the Mexican-American community is conservative in many of the same ways the Anglo community is."

KESS attempts to program for the younger listener as much as possible. Quintero says, but tries to get its popularity broad based enough to draw from a listener pool that includes many middle-aged and older adults.

But the groups all hope to break out of the Chicano music type and into a popularity with Anglos, notes Freddie Records' Laura Guerra. "That's all their dreams. They make a very comfortable living now. But when you're talking about English, you're talking about the whole world."

One way the groups are attempting to stretch into the Anglo market is by making their music more simple, she declares. "They're taking a lot of things from the Anglo market. When you get more simple, you have better chances for a hit."

The Texas Spanish language music market probably reflects a diversity that should be expected in a state whose population is nearly one third Mexican-American or Mexican, and has a built-in popularity base among those people cannot speak English and have very strong ties to Mexico.

But, Quinones claims, the music is not considered Latin so much as it is Mexican, Chicano or Mexican-American. "There is a very strong identity factor here, and these people have a lot of pride in their heritage. That's one reason I think it's a shame that the music is not being better recorded. Really, only a couple of studios in the state who record Chicano music turn out a quality product. You can't help but to think that somehow the market is being cheated a little bit."

And, it should be noted, Texas Mexican Americans still get a strong flavor of Mexican music from across the border, especially in cities such as McAllen, Laredo and Juarez, which all have large stations with plenty of power to reach into South Texas homes.

"One thing about this," Quinones reveals, "is that you sometimes feel like you are competing with your own culture in a way. But right now, the market is really broader enough and spread out enough geographically, that everyone can get in on it. It just makes programming very difficult."

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Rock Retail Alliance

Continued from page T-20

gest seller, with Rick James, Roger, and the Pointer Sisters leading all others. Third most popular is country, with Juice Newton the odds on favorite. Following her are Merle Haggard, Kenny Rogers, Barbara Mandrell, and local celebrity Mickey Gilley. Jazz is fourth, with Al Jarreau and John Klemmer being mentioned as the favorite artists. Easy listening gets fifth place honors. Most popular with the older listeners are Steve Lawrence, Roger Whittaker and Frank Sinatra.

Fort Worth

When it comes to music, Texas has flooded the industry with singers, pickers, songwriters, agents—musicians in every phase of the music world. But Texas hasn't been able to keep its stock of musicians within its borders. Texas, as a rule, have had to go to Nashville or Los Angeles if they want to "make it big."

All that may be changing in the very near future. Thanks to a team who's been in the music business for almost 20 years—Sam Achley, Atchley knows how it is to try to make it big, to make someone notice. Although he's been writing songs for years, he finally came to the attention of the rest of the country when Mel Tillis recorded a song he co-wrote with Sandy Pinkard called "Coca Cola Cowboy." He was all at once considered a bright "new" songwriter.

Atchley has seen too many Texans leave the Lone Star State to make a name for themselves. That's why he has been working hard to bring the music and recording industry back home. And what better place to become another music capital than at Main and Exchange Avenues in the heart of the historic stockyards in Fort Worth. After all, almost everyone has performed here, from Enrico Caruso to Willie Nelson, all in the original Northside Coliseum. And there's no other place in Texas that typifies the real Texas heritage than Fort Worth's stockyards area, on the route of the Chisholm trail where original stockpens dating back to the 1800s still stand and the beautiful renovated buildings still cater to cowboys who come by after a hard day on the ranch.

Sam Achley was instrumental in getting the stockyards area renovated, from what was once a wide area to one of the nicest pieces of real estate around. Now, Sam wants to bring Texas back home to Fort Worth, and see a music industry thrive in Texas.

Plans are underway to include a recording studio among the other activities taking place in the stockyards area, where musicians, singers, and songwriters, both famous and trying to be famous, can perform their music with the most technologically advanced recording equipment, comparable to

anything in Nashville or Los Angeles. All this while retaining the Texas heritage among the old brick streets, stock exchanges and rodeo.

"When you see Willie, Chris Cross, ZZ Top, Bob Scaggs, half the Eagles, all from Texas, who had to go elsewhere to get in the recording business, you can see how much revenue Texas is losing—probably hundreds of millions of dollars in tax money. That's an industry Texas could use to help pave streets, and aid schools, and such. And all those musicians who are Texans would like to see the money stay in Texas."

Sam Achley knows the music industry inside and out. He opened his first studio in 1963 called Bo Kay Recording Studios. He was instrumental in founding the Texas Music Association, along with Donna Zachary, Tom Pitts, Ed Barnett, and Bart Barton ("The General"). This is a non-profit organization to further develop the music industry in the state of Texas. The organization helps to educate new musicians on how to get an agent, where to get a song published, where to start etc. Sam says they want musicians to know they can do everything they need right here in Texas.

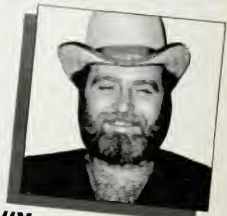
Sam has also formed his own company with partner, Robert A. Gallagher, called the Music Exchange, located in the stock yards area at 100 East Exchange. The company manages, produces, publishes and books.

Several other businesses in the area want to see Fort Worth stockyards become a music capital, too. The world's largest nightclub, Billy Bob's Texas, is here in what used to be a horse barn and arena area 50 years ago. Today, the world's biggest acts come to the nightclub, and the booking agents for the club, Charles Stone and Carl Dooley, both Texans, would also like to see everything in the music industry centralized in this area.

Stone has been booking acts since 1963. He has managed several groups, was Elvis' touring director, and formed his own company, Cobblestone Productions, with Carl Dooley. Dooley has been booking for several years, road manager for the Eagles, and tour director for Paul McCartney and Wings, Led Zeppelin, and others. Stone and Dooley know how to make an act work, and their knowledge can help Fort Worth gain its fame in the music world. The general manager of Billy Bob's Texas, John Barber, has also been in the music world for several years, managing, producing, recording, and much more. And the co-owner of Billy Bob's, Billy Bob Barnett, has started Barnett Productions, a live entity to pursue management, publishing, production, etc.

Sam Achley says he's glad to see Billy Bob get into the act. If there are several publishers, booking agents, recording studios, in this area, then people will come here to do their music, rather than go to Nashville. This takes total cooperation from the whole stockyards area.

MICHAEL BALLEW



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Continued from page T-7

Austin community for it provides an arena for more limited concerts.

Two additional clubs that present consistently live entertainment are Sycamore and Backstage.

There are many dispersed listening rooms in Austin and one for most every taste. For example, the Alamo Lounge presents nightly solo acts or groups performing acoustically, beginning with twilight performances.

The Waterloo Ice House is a small but comfortable room for musical performers. Listeners seeking a small, acoustic group will often find one at the Ice House. The newly organized Snaevley's, featuring bluegrass on Tuesday nights, provides another listening room for cozy audiences.

Maggie Mae's, the local Irish pub in town, caters to beer connoisseurs, a sing-along crowd, ethnic acts, and mostly folk and bluegrass music.

As clubs come and as clubs go, the Broken Spoke and Longhorn Bar will most likely remain as the mainstays for country music in Austin. These are two of the best known honky-tonks in town.

Don's Depot Piano Bar & Saloon, as it is billed, provides a comfortable room in a railroad car with a diversified setting for performances.

At times, performers drop in at the Folkville Ice Cream Parlor, the Inner Sanctum Record Store and The Other Side. The Folkville Ice Cream Parlor often features live folk and acoustic groups. Inner Sanctum Record distributes new music, punk and local albums and some acts stop by for live jams. The Other Side, a campus pizza parlor, opens its doors to aspiring, unknown singers and songwriters.

Over on the country side of Austin music lies some of the best "two-steppin'" dance floors in Texas. These clubs present country music in grand Texas style. The Silver Dollar, the Double Eagle and the Lumberyard all book national country acts from time to time. Such country music giants as Conway Twitty and Mel Tillis have appeared on the stages of these clubs, along with some newer, but established acts, as in Eddy Raven and Charly McClain.

One of Austin's original country discos innovated an exciting new concept for discos by offering live music. Gary Johnson, owner and general manager of The Sundowner, hired a local favorite musician named Jess DeMane. On Monday nights, DeMane brings his well-received jam sessions for live music and open mike from a club he formerly worked at called Hondo's. DeMane invites musicians in the audience to participate in the session. Already in these first weeks out of the



JACK BECKMAN,
Reunion Arena

"Because of the nature of our facility, we have all kinds of entertainment here—sports, the circus, rock concerts, things like that. But I'm sure we have more Texas performers here than people from out of state who always draw well."

"I'm really not in a position to guess what will happen to Texas music. I'm not an expert in that field. But as someone with more than a passing interest, I can't help but think that the future is great. I've never heard anything to the contrary. My role is really the role of the facility, and almost any size in a way that is comfortable for the audience and for the performers, too. The facility is a high quality one and that should continue to attract a big name acts to Texas and Dallas."

chute, the concept has been a tremendous success for DeMane, as well as for The Sundowner, which turns into a country disco Tuesday through Sunday. Austin's other live to six country discos continue to pour on the drinks to the trendy crowd that jam in their doors.

Austin's downtown open air Symphony Square, established in 1978, plays an important role in presenting impressive local music before the public's eye. Located among the city's historical district, Symphony Square directors are dedicated to preserving Austin's architectural heritage and supporting the community's abundant homegrown talent. On Wednesday nights, an open air stage is presented with some musical talent provided by local musicians such as Bobby Bridger, a poet songwriter, is Austin's own brand of a folk hero. Saturday night at the Symphony Square is called "Catch a Rising Star" time. The event may offer reggae, new wave, bluegrass, ethnic music or local Austin favorites, such as Marco Ball and Steven Fromholz.

Four of the Country Music Association's 1981 nominees call Texas their home. Such big names as Lefty Fazzell, Vernon Dalhart, Grant Turner and Floyd Tillman live in Texas. Texans are proud of their musical heritage. That's why Austin devel-

opers Leon and Chick Carter believe their plans for the Texas Notables Museum and Legends of Country Music will be well-received. The Carters, who are lovers and collectors of country music memorabilia, plan to develop an old time village in North Austin. The village will feature a general store, a record shop, with new and used country and western records, a replica of a western saloon and a picnic barn.

Leon Carter, who was one of the pioneers in country music around Austin, played in local house bands that backed big names like Hank Williams and Johnny Horton, as well as playing with "Pop" Nelson, father of Willie.

Leon and his wife Chic, have a collection of fiddles and various other souvenirs from notable Texas country performers to highlight the museum.

In addition to the museum complex, a monthly publication called "Texas Noteables News Notes" is also distributed. Other area organizations devoted to preserving specialized music are the Austin Friends of Traditional Music and the Central Texas Bluegrass Ass'n.

The annual Kerrville Folk Festival, held 90 miles west of Austin, nestled in the rich Texas hill country, just celebrated

(Continued on page T-45)

NOVEMBER 26, 1981 BILLBOARD

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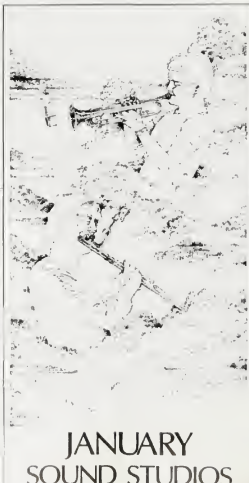
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Frontier Heritage

Continued from page T-44

its 10th year of bringing music to Texas and Texas to music. Planning the Kerrville festival—the folk festival in May and the bluegrass festival over Labor Day—takes a year's preparation, as Rod Kennedy, producer of the annual event has discovered. But Kennedy has built a reputation for providing a network of Texas favorites. The Kerrville festival goes flock to see such notables as Joe Ely, Gary P. Nunn, and Steven Fromholz every year.

Kenneth Threadgill, sometimes referred to as the "Father of Austin music," was honored recently at Kennedy's Quiet Valley Ranch on his 72nd birthday, in conjunction with the Texas State Legislature proclaiming Threadgill Day.

The Kerrville Music Foundation has played a major role in keeping music alive and strong in Austin and central Texas. Another contributor to Austin's musical entertainment has been Public Broadcasting's television series "Austin City Limits." Now in its amazing seventh year, the series—faped on the Univ. of Texas campus before a live studio audience of 600—continues to build a strong line-up each season. Already this season's tapings have been with Emmylou Harris, Rod

ney Crowell, Ricky Skaggs, John Anderson, Jerry Reed, Johnny Lee, Kris Kristofferson, Charly McClain and Chet Atkins. According to producer Terry Leckona, the hour long program—which normally airs two half hour acts per show—will premiere its new season on January. Allen Mur, "Austin City Limits" director for three years, has greatly contributed his established talents to the series.

Although Austin rarely claims to be a second Nashville, an original musical play entitled "Nashville Road," written by Texas playwright Rod Russell and Isabella Ide, recently was performed at Center Stage. It's an entertaining story of a young Texas couple's recent move to Nashville. After months of struggling to achieve fame and success in Music City, it all ends happily ever after. The story hits home to many Texas singers and songwriters, at least the first part about struggling.

An important force for all music related activity must go to the Music Umbrella of Austin Inc. It is a non-profit organization formed in 1977 and designed to bring together all the various elements of Austin music, says Mike Mordecai, who is heavily involved with many aspects of the organization. Its nearly 1,000 members are comprised of the American Federation of Musicians, (amateur and professional musicians), music educators, promotional organizations and people who just love music. Membership is \$15 a year and \$10 for students. Some events that the Umbrella sponsors are an annual songwriters contest, an annual Christmas song fest and a celebration of music and dance.

A recently published \$3.00 book called "Mellow Pages" has compiled every aspect of the music business in Austin. This 1981 reference book contains subjects ranging from music and record stores to songwriters living in the area, and where to see local bands.

Local area newspapers consistently focus on live Austin music. The daily Austin American Statesman features columnist Townsend Miller and music critic Ed Ward. Other entertainment oriented publications include Third Coast, Austin Sounds and the Austin Chronicle.

The performers who make Austin their home are an impressive lot! Five time Grammy Award winner Christopher Cross, a native of San Antonio, and the legendary country mega star Willie Nelson both live in Austin. Many former Austin musical innovators still play in their home town. Stars like Gary P. Nunn and Boys of the Bushes, Steven Fromholz, Towns Van Zandt, Marcia Ball, Ray Wylie Hubbard (now with some members of the ex-Lost Gonzo Band), and Asleep at the Wheel, often perform at Austin area nightclubs.

Jerry Jeff Walker and the Sir Douglas Quintet are still in town, and perform an occasional gig in Austin. Although Guy Clark is still in Nashville and Michael Murphy has moved to Taos, N.M., both periodically play Austin.

Lubbock musicians are notably visible in Austin, with per-

RUSTY BRUTSCHE.

Showco

"I've been with this company since it started, and it has been one of the biggest supporters ever of Texas music. No one can argue with that. We grew with the business.

"I think things are going to even out a little, with big name touring groups and small club type acts, really carrying the weight. I don't know why that is, but I just sense it.

"This last year has been one of the best ever for our company. In fact, it may be the best. The Stones' live developing into what I think is one of the best of the tour is developing into the top two or three ever, and classics, maybe in the top two or three ever, and we've re'proud to have had a big part in that. We've demonstrated our abilities under adverse circumstances and come off well, so I feel like we are just destined to go onward and upward."

formances by Butch Hancock, Jimmy Gilmore and now the Super Natural Family Band. Of course, the most exciting Lubbock export right now, not only in Austin, but in many parts of the country, is Joe Ely. Ely's tours with the Clash and Linda Ronstadt have garnered him a tremendous following in Europe as well as at home. Austin is extremely proud of Ely's success.

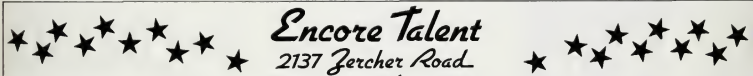
When it comes to country making waves, George Strait, from San Marcos, Tex., is one mighty talent to be reckoned with. Strait, signed to MCA records, has become a big name in country music nationwide. With two substantial national hits under his belt, "Unwound" and "Down And Out," George emerges with a straight forward approach to a pure country sound.

As Austin history has shown in the past, the area continues to nurture talented musicians that quite often are well kept secrets. Beto y Los Farlanes is one of Austin's hottest musical talents. Beto delights his audience with a mixture of Latin, jazz and cajun. Joe King Carrasco, a new wave performer, and Passinger, a vibrant live peace jazz fusion group are the two other acts that come to mind when asked what talents are Austin's best.

Honorable mentions should go to Dan del Santo and his Professors of Pleasure. (This group provides a blend of jazz and reggae, influenced by blues and rock.)

Shake Russell and Dana Cooper, from Houston, and Lisa Gilkyson and her Torquise Band from the Santa Fe area—are

(Continued on page T-46)



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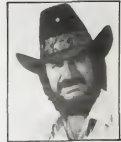


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DOTTY



"FIDDLIN' & FRENCHIE BURKE THE SOUNDMASTERS

T-45
A National Showpiece
NOVEMBER 28, 1981 BILLBOARD

Continued from page T-45

three more progressive talents that perform in Austin:

Some local musical favorites that we thought after by appreciative fans are the Fabulous Thunderbirds, Extreme Heat, the Lotions, the Lill, the Explorers with Rocky Erikson, the Skunks, Standing Waves and the Austin All Stars.

Of course these groups only touch the tip of the iceberg of Austin's music movement!

Any type of reflection on Austin's music scene poses a question which probably has no one answer. Why are there so many musicians and clubs in a town this size? Austin probably has the highest percentage of live music per capita of any part of the nation. Some theorists believe the Univ. of Texas has had a great deal of influence on Austin music. Other theories entertain the ideas that since Austin is an oasis of cultural awareness, naturally the residents appreciate music as well as the arts, also the pleasant climate and hill country environment provide an excellent atmosphere for creativity. And Austinites love music. But as one local musician, Mike Mordecai, sees it, "all these factors have led to a self-perpetuating thing."

Townsend Miller, long time resident and country columnist for the Austin American Statesman believes that "with or without Willie Nelson, Austin would have happened anyway. He says, "It just happened."

Many of San Antonio's country recording artists, such as

"Fiddlin'" Frenchie Burke, George Chambers, Johnny Bush, Clifton Jansky and Al Dean, keep busy schedules playing in the area. Dean now makes his home in Victoria, Tex. His 1965 recording of "Cotton Eyed Joe" is still the national anthem of Texas. Other major country acts on the scene are the Metheny Brothers, Bubba Litlell, and the Melody Mustangs Jay Dominguez and the Stoney Ridge Band, the Armadillo Express and Tommy Smith and Country Clover are also area acts.

The pop and rock 'n' roll scene in San Antonio is just as old as any other city. Two large clubs that are attempting to book national acts are Cardi's and Daddy's.

Cardi's, which was formerly Randy's, is now owned by Jack Orbin, president of Stony Creek Attractions. This corporation also owns Cardi's clubs in Dallas and Houston and has plans for opening one in Austin. Recently booked on the San Antonio double stages during the same night were Leon Russell and Peter Frampton for the low price of \$7.50. Orbin's goal is to build a momentum of national acts for his club scene. He says his showcase rooms are a "venue of tomorrow's stars."

The San Antonio night spot is open until 4 a.m. Friday and Saturday. The club books other strong area bands between their national acts. Some of San Antonio's biggest draws for Cardi's are the rock bands Emerald, Heyoka and Jumbo. They also bring in top band acts from Dallas and Houston.

The mirrored and sparking interior of Daddy's hopes to continue bringing top name talent. If you're willing to pay the price. Recently showcased were Kim Carnes and Juice Newton.

Bill Turpin, assistant manager of the Rock Saloon, has been pleased with several prominent regional bands booked into this 990 seat club that has been open since May. Heyoka was a winner with their original rock 'n' roll material. A three piece dance band, the Max, was featured on a local "Homegrown" album this year, although it does little original material. The mellow "Fogelberg sound" at the Rock Saloon is supplied by San Antonio's Black Rose, attracting a somewhat older crowd.

The Rock Saloon is interested in putting more national reggae acts in the club, having already featured Toots & the Maytals. Other bands popular in Austin, like the Lotions and the Fabulous Thunderbirds play there, and the club also books talent from Dallas.

Other notable rock acts around town are Morning, Mozambique, the Abby, Black Mountain, Clyde Morgan and the Blast. Jazz is not to be forgotten in San Antonio. Arthur's Restaurant presents Nobuko, while Jim Cullen and his Happy Jazz Band are landmarks at the Landing, along with the Alamo City Jazz Band playing at various places around town.

Rudy Harst and Loftin Kline are two solo performers on the music circuit. For country talent, Whitley Hewitt's acoustic performance is one of the best up and coming acts. And one na- tive insists the live music scene is not complete without a mention of Bongio Joe, a Jamaican percussionist and colorito street corner clown. Special attention should also go out to El Curro and his Flamenco Troupe—a dance ensemble of two men and two women. El Curro, who is actually Willie Cham-pun, may be better known in many other great cities of the world.

With over 50% of San Antonio's population of Latin descent, naturally the Mexican influence is a dominant force in some areas of town. Ed Chagoya of Latin radio station, KUIKA, notes that some of the favorite Chicago clubs are the Latin Quarter with local entertainment, the Coronado Ballroom supplying a combination of Latin and disco dance tunes, and the brand new Blanco Ballroom featuring live pop music geared toward the Mexican audience. Other south of the border clubs are the El Comarcano, El Maraca and El Costello.

Fiesta Week, a ritual in the river city for years, brings live music of all descriptions to the Alamo city every spring. That important part of the city's heritage commences every April along the River Walk and lasts for several weeks.

Two of the biggest boosters of live Texas music are Jim and Judy Matthews, who are based in San Antonio and operate the

The city of San Antonio usually is noted for its distinctive flavor of Latin culture and heritage, along with a strong influence as a center for country music. There are probably a dozen national recording artists in the country music field that make the Alamo City their home, including Moe Bandy, Dottie and Barbara Fairchild. No doubt it is that Texas has always been dominated by country talent. This talent has influenced the nation on country music. It is a hot bed and breeding ground for many of Nashville's top acts. That heavy influence continues to flourish in San Antonio today.

Bobbie Barker has, over the years, continued to draw crowds into her club, the Farmer's Daughter, which continues to shine above all other country clubs in town. Booking top country names has always been an important factor in the club's success. The Golden Stallion and Bluebonnet Palace are also big destination points for the country crowd, as they also feature live bands and national talent. Just outside town is a newer contender in the market, the Texas Dance Hall. This club, reported to be the biggest dance hall in San Antonio with a capacity of 3,500, features live music. On a much smaller scale out in the rural setting of Hedgesville is Flores Country Store. John T. Flores, referred to as Willie Nelson's "Shotgun Willie" song, was once the proprietor of this establishment for "die-hard" country fans. It was an early hangout for Willie Nelson when he lived nearby. San Antonio veteran reporter, Sam Kendrick says, "It's a landmark that will never die." Unfortunately, another club nearby on the Bandera Highway, The Stars Inn, just closed down. It was one of those good of genuine Texas roadhouses that supported live country music for many years.

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DAVE COFFEY, President Dallas Star Records Dallas, Tex.

For the past 10 or 15 years, I've watched the musical development of Texas, and in the last three years, there's been a tremendous migration of talent coming into here. The Dallas Ft. Worth area is, of course, a major record-buying center and, of course, a major recording site in the middle of the geographically, the state is right in the middle of it. Sunbelt Texas is a money center and it's growing. Did you know there are somewhere around 29 studios in North Texas alone, and several of these compete with national studios anywhere. Warner Amex is building a \$40 million studio facility for video production, video complex being there's a 20-acre audio-video complex being constructed, and film business is booming. Radio programmers seem excited by product cut in Texas. ... maybe it's the Texas sound. My intention is to establish Dallas Star as a major Texas label for exposing area talent."

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The Summit Houston

years, says his eight-year-old newspaper now has a circulation of 25,000 issues each month.

In San Antonio, the music industry on a national level must again focus towards the Country side of business. The most impressive redemptists belong to Ronnie Spillman's Encore Talent. Lately three years out of Alamo City. This national booking agency handles such top name talents as Joe Stampley and Country Feeling, Gene Watson & The Farewell Party, Johnny Duncan & the Boogie River band, Red Steagall & the Coleman County Cowboys, Darrell McCall, Judy Bailey, along with local residents Mo'Bandy, Dotsy, and "Fiddlin'" Frenchie Burke. This line up of national talent lends an impressive air to the San Antonio music market.

Back in the 1960s Spillman got his start booking bands into his 700 seat Shady Acres club in New Braunfels, Tex. Spillman says his success and popularity for booking national talent was mainly because its capacity was the largest room around central Texas. He has handled Mo'Bandy since 1964, and watched him hit with his first record in 1973. Today Bandy is part owner of Encore Talent. Spillman feels strongly about the Texas influence on country music. "San Antonio is the place to be, for country talent," he says.

A successful venture that started nearly 10 years ago on \$500 capital has become perhaps the most successful story in Texas rock music promotions. Jack Orbin, president of Stone City Attractions, is the biggest promoter of indoor concert venues in the state. With over 150 shows presented last year, this regional rock house works in 22 different Oklahoma and Texas markets. That is where Stone City's power lies and that is where they intend to stay, says Orbin, who believes in the regional promoter and does not want to work outside his territory.

Orbin came out of the Univ. of Texas with a degree in business, then went on to build his house from booking small clubs and shows to the acts's giant arena.

There is a different flare in which this San Antonio native works with his acts. Orbin strives for a personal working relationship with the bands, adding that "extra special touch" he feels other national promoters lack. Stone City's eight full time employees take part in radio advertising, interviews and remotes for their clients. They are fans as well as businessmen in this entire venture, says Orbin. He claims they know what the fans want, and how to treat the acts they work with.

Card's of Texas, Orbin's showcase clubs in San Antonio, Dallas and Houston, strive to build and keep a solid and stable roster of local and national talent on their stages. With a band's loyalty to Stone City, and the organization's personal attention to them, both hope for a mutual payoff as they continue to prosper. Such label artists as Arista's Rods and A&M's Yesterday and Today are now building that kind of relationship with Stone City.

Orbin says there is no question—"San Antonio is a great rock'n'roll town... the harder rock the better." The big name doubt Stone City attractions scored the "Big One" by handling the Rolling Stones concert in Dallas this fall.

Stone City is not without competition. Joe Miller, president of JAM Productions, is also involved with talent bookings into the city of San Antonio. HemisFair Arena, the Joe Freeman Coliseum, and Laurie Auditorium on Trinity Univ. campus are several of the houses they promote rock shows with. JAM Productions also works out of Austin, Corpus Christi, and other south Texas markets, as well as Dallas and Houston.

The main recording facility in San Antonio appears to be United Audio Recording—at least the busiest in town. UAR's Bob Bruce says over half of their business is commercial production with many national spots, and several picking up Adey and Co. towards in the process. FM rock oriented KISS radio just completed its "Homegrown" rock album there, featuring talented area musicians. Bruce states his facility doated between \$50,000 to \$60,000 in studio production time to that project. Over 5,000 albums are scheduled to be pressed and distributed around the San Antonio area this year. In other music activities, UAR also produces Hispanic music for regional commercials.

The Latin record business is perhaps the busiest and most lucrative in town. Seven years ago, Joey Lopez established Joey Records in San Antonio. Over that period of time, his facility has had a complete recording studio (referred to as ZAZ), and pressing, tape and cassette duplication, and printing plants. Assistant Maggie Hernandez contends half of their business is from San Antonio and the other half from south of the border. She explains that the Joey label is the main one but there are three other labels within the company—Dina, SAS and the Custom label—each differentiated by the type of act. Among their popular recording artists from Mexico are Los Hinos, Barron and Abiri 78, both having LPs to their credit. Los Rebeldes del Bravo from Odessa and Los Jigueros from New Mexico have recorded and released current hit records with Joey. San Antonio's own Flaco Jimenez is also a part of Joey with his latest popular album and single "La Balsa Blanca." While it is true that most of the acts signed to Joey Records are Latin oriented, the company also has San Antonio's country stars George Chambers and Bubba Littleff.

A possible rival to the Joey operations is the Texas Record Manufacturing Co. of San Antonio. It also has a pressing plant and print shop for records catering to the Latin population. In business eight years, the firm services all of south Texas and other cities as far away as Cincinnati and Memphis.

Of course the Latin recording spirit is certainly alive in other parts of the state as well. Freddie Records and Haendra Records of Corpus Christi, and House of Falcon in McAllen are also active areas for the Chicano musicians.



Frontier Heritage

Continued from page T-46

Texas Songwriters Assn (TSA) Established one year ago as a non profit organization, it now has 150 members, and has a goal of establishing Texas as a fourth industry mecca alongside Los Angeles, New York and Nashville. Membership dues are \$28 the first year and \$18 per year thereafter. These dedicated members strive to give Texas talent the due recognition it deserves. Although San Antonio is viewed primarily as a country market, the TSA supports all areas of music within the state. There are no limitations. Texas Dawn is the association's branch for promotions, bookings, and recordings.

The Texas Music News is yet another aspect of the overall organization. Del Richardson edits this statewide monthly paper for Texas music. The free publication, after only three short months in print, hopes to build circulation up to 300,000 soon. With an organization like the TSA, few Texas music supporters should continue to view toward the level it rightly deserves.

San Antonio's tabloid Action—the Texas entertainment magazine, focuses on local and regional entertainment news and is distributed throughout the area. Editor publisher Sam Kendrick, who has been involved with the local music scene for

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People 'Liar' the Wrong Choice, Says Barry the Bee Gees

Singapore Seeking International Acts

By MICHAEL CHIANG

SINGAPORE—Concert promoters who affiliated with Singapore's music industry in Singapore are looking to attract more international talent to the Republic, and have formed the Entertainment Industry Assn. of Singapore for that purpose.

It coincides with increasing interest in Southeast Asia as a tour market among top recording acts. The Little River Band, for example, is performing here next month for promoter Geoff Hardy, who also brought in Leo Sayer for dates in October.

The new association plans to support and develop entertainment facilities to enhance Singapore's visibility as a concert center, says president Johnnie Young, a local promoter. It also plans to maintain and foster trade ethics and fair business practices among its members.

Major record companies, including EMI, PolyGram and WEA, are

Full Security At N.J. Jamsfest

ASBURY PARK, N.J. Although it will be only a closed-circuit viewing of a Rolling Stone concert, the resort's City Center wants city manager Samuel J. Ajello to treat the event as a live concert. Resonant concert promoter John Scher is being asked to provide the same security measures here as he will be providing for the Stones concert Dec. 10 at the nearby Meadowlands Arena in East Rutherford, N.J.

Apart from paying the usual rental fee of \$2,500 for the closed-circuit concert, the same security measures are to prevail, even down to enforcing liquor laws. Rolling Stone Scher plans on doing the closed circuit show at the resort's Convention Hall that will accommodate 4,000 persons. "Members of the City Center pointed out that a Rolling Stone concert is not an ordinary concert attracting fans that might be prone to do damage, not to mention the next day cleanup

gether with nightclubs, hotels, movie firms and other models in entertainment have pledged to support the body, which held its first annual meeting here Oct. 23.

A constitution has been approved by, and registered with, the Singapore Register of Societies. Two types of membership are available, ordinary, for individuals or corporations directly involved in entertain-

(Continued on page 44)

Cincinnati Pops Honors Lennon On 4-City Trek

CHICAGO—A full length symphonic pop concert that pays tribute to the late Beatle has been created by the Cincinnati Pops Orchestra.

"A Tribute To John Lennon, A Concert In His Memory," will be conducted by the orchestra and conductor Erich Knazek next month in four Easy Coast cities including New York.

The orchestra bases its four-part presentation on music of Lennon and the Beatles. It includes n triplex-secular multimedia segment, and segments in which rock bands and orchestra join forces.

According to the orchestra, hundreds of Lennon photos—many of them unpublished—were projected in the multimedia segment created by James Westwater entitled "John Lennon, The Man, His Music, His Philosophy, His Love."

Tickets for the New York performance at Radio City Music Hall, Dec. 10 are \$10.50 to \$15. Performances also will be given in New Haven, Conn. (Dec. 9, Newark, N.J. (Dec. 11) and West Point, N.Y. (Dec. 12).

The program opens with "A Tribute to John Lennon, A Symphony Portrait for Orchestra," a work which had its debut in Cincinnati earlier this year.

LOS ANGELES Although "He's A Liar" snipped the Bee Gees' consecutive No. 1 streak last week, Barry Gibb, expressing obvious disappointment, flatly states that it was "simply the wrong choice" for the first single from the group's new "Living Eyes" album.

"I'm talking with a harder edged rock sound propelled by Eagle Don Felder's guitar, peaked at 30 on the Hot 100, the first Bee Gee single since 1977 not to top the chart.

"A few people thought it had something to do with Robert Stigwood," laughs Gibb, referring to the recent differences between the group and Stigwood. "It was wrongly timed. At another time it could have been the right single. It doesn't reflect the rest of the album."

"We originally felt the single should have been 'Living Eyes,' but I don't want to put the blame on anyone's shoulders. He's a Liar was the choice of everyone involved."

Gibb shrugs off the disappointing debut of "He's A Liar" as an isolated incident, claiming that he feels "a little like Bjorn Bjarne" must have felt after losing at Wimbledon.

In any event, Gibb believes that "He's A Liar" is a definitive Bee Gees album with Robin Gibb singing lead on three songs, Maurice Gibb contributing lead vocal on one cut, and the remainder handled by Barry. "It's our finest album in terms of depth, performance and quality of the production," says Gibb.

He dismisses the notion that the three-year lull since the release of "Night Train" was a "creative lull" as having had a detrimental effect on the band and the public's acceptance of "He's A Liar."

"I'm proud that the Stires-and-album (Gully) would be treated as our last album because to us it was our last project. We figured that would take care of the time in between. But in the rest of the industry maybe it wasn't," comments Gibb.

He is nonetheless confident that the Bee Gees' success will continue. "The element of the Bee Gees' success is to never give up.

"That's the element that destroys groups. Ten years ago we stopped working and didn't have hits. We sat on our laurels. What happened then was a great education for us."

"Our enthusiasm and drive is still there. We feel the same way about it now as we did 12 years ago. We are proud of our music."

With one more album still due, RSO, Gibb notes that there are plans for solo Bee Gees albums after the group LP obligation is filled. The possibility of the group involvement in a soundtrack project also looms as does another Barry Gibb-produced album, also Stires-and, with Dionne Warwick leading the list although no final plans have been cemented.

Gibb says that the Bee Gees are in constant demand to write songs for other artists and are trying to fulfill as many requests as they can.

He also notes that the Gibb-penned material conflicts with Bee Gees product mainly because each artist and producer treats the song differently than the Bee Gees would.

Gibb opines that one problem with the music industry is that

groups find themselves in the position of playing the kind of music that radio will say as opposed to doing what they really want. "There are a lot of different kinds of music," he laments.

Despite their success, Gibb sees the Bee Gees primarily as songwriters instead of a standard singing group.

States Gibb: "People ask why we don't play rock'n'roll and it's hard to answer. I've never been able to decide if we're even one of them. To me it's all rock'n'roll and you'd have to define the group as rock'n'roll because our music defined a whole period."

Ever since the monumental success of "Saturday Night Fever," Gibb claims the group has been under enormous pressure to duplicate that success.

"As good as you are and as hard as you work, you can't always pull it off," he says.

The Bee Gees are looking at a possible 1983 world tour to coincide with the release of their next album.

Panacea's Bishop Teaches

PHOENIX The music business may represent the Great American Dream for thousands of aspiring artists who envision an easy road to fame and fortune, but for Phoenix premier Mary Bishop it's something else—a minefield concealing a variety of lethal booby traps for the naive, the misinformed and the unwary.

Bishop, president of Panacea Productions, has set out to enlighten college students who are considering the music industry as a career.

This semester, she is teaching a course at Arizona State University at Tempe entitled "Music Business."

"The music business is a very complex about how to survive in a highly competitive profession.

She started teaching the class last year.

She bipes the course will knock down many common stereotypes that students and the uninformed hold about the music business.

"One of the main reasons I want to teach this course was to burst some of the idealistic bubbles young people seem to have about careers in music," Bishop says.

"If I can save somebody some years of due-paying, cut down the dues-paying process, it's worth it. We're trying to deal with the realities of the business end of the art. Art is a business in this country, regardless of the field of art."

The course explores topics like how to approach employment in the music industry, the role of unions, the economics of nightclub operations, the future of the live musician, copyrights and contracts and song writing. Guests lecturers, many of whom are local musicians and music industry personnel, are brought in to speak about some of the specific topics.

Spontaneity: The Key To Loverboy Appeal?

By CARY DARLING

LOS ANGELES—Loverboy is yet another example of the dichotomy of modern day rock. The kids who wear jeans Loverboy as they've got more respect than you do. "Turn Me Loose," "The Kid Is In The House"—and a platinum debut album in less than a year's time. For

more than that, though, critics have called Loverboy's pay-by-metal style calculated, formula music.

"I think the spontaneity comes from the playing," offers Paul Dean, the 35-year-old guitarist/co-writer/producer and co-founder of Vancouver-based Loverboy. "We've got lots of it on our new album. 'Get Back' is the one I like the best. It's more than just calculating. It's not a formula. It's just the way we think. I used to listen to bands like Genesis, Yes and Emerson, Lake & Palmer and I could never understand them. I was kind of wondering why. Am I strange? I felt badly because I couldn't get into them. Then I went back to my country roots and I realized how simple and effective those arrangements were. Their stuff is even simpler

than ours in structure. That's where I'm at. That's how I arrange things, real simple.

"I keep playing solos to a minimum. They're boring and I've heard them a lot before. That's our formula." The quiet ams to make all-purpose music. "We like to make some A-list stuff. I'd sure as hell want the album on a party and dance to it. You can put it on and vacuum your carpet and do your dishes to it. If as an artist, you can cover that, then you've done something," explains Dean. "Plus, you've got to be able to take it to the stage and play it live so there's got to be that kind of energy. So, we do try to put all these ingredients in one album."

Loverboy got its start when Dean and lead vocalist Mike Reno, both well-known in the Canadian rock scene, began writing songs together in 1979. "The last band I was in, Streetheart, was very similar to what Loverboy. Previously, I was playing in a four-piece blues band that played Altman Blues-style rock. One night I listened to a live tape and realized I was a heavy metal guitar player and

it took me a couple years to get it straight," recalls Dean. "I tried a couple of things between that rental car and Streetheart. I played in a Steely Dan, Steve Wonder, Paul McCartney cover band. I still didn't have it straight in my mind what I wanted to do so I thought I would try it in a four-piece blues band. I soon realized that was a problem and passed on that. Then I worked on getting my style together."

Still, Loverboy is closer to the pop style of the music of the 70s than the heavy metal barrage of Iron Maiden or Black Sabbath. "It's a combination of the guys in the band. I'm really the only heavy metal guy in the band and I have Scott Smith—a basically a funk player. Mike's basically a blues singer. Doug Johnson on keyboards is into jazz and drummer Matt Frenette can handle everything. It was just me playing doing all the writing, singing and producing. It would probably be more George Thorogood-style like 'Emotional' on the new album." Dean says.

Though other members of the

band write and production chores are shared with producer Bruce Fairbairn, Dean has his influence on everything. "On the album, our backbeats to write. It makes it easier for me to anything they do considered heavily," he explains. "We'll take a day, work on it for a couple of days, throw it and put it together the best we can. I've written quite a few of those songs myself."

"I like to put my two bits in because I feel I have a pretty good handle on the style of the music. I have the sound in my head. I like to keep control in a benevolent way. If I weren't there, it would be a native Canadian. I'm currently the vice president of the band, Loverboy has opened for Kansas and Z.Z. Top on US tours and is currently opening for Journey. It could be wondered if Loverboy is taking the route that another Columbus act, Aetovism, has admittedly taking when it first broke: get on a tour with a headliner in opposition to touring clubs or do a such a strong show that the audience

(Continued on page 46)

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SURPRISE CONCERT—Rick Nielsen and Robin Zander of Cheap Trick play a surprise concert at the Chance in An Arbor, Mich., billed as the Randyman.

Halsey's Neowallah Event: Bulgarian Wins Top Prize

INDEPENDENCE. Kan.—The second Neowallah International Music Festival held here recently highlighted the long-running annual Neowallah celebration.

Patterned after the Golden Orpheus Festival in Bulgaria, the Neowallah International Music Festival is believed to be the only international talent competition featuring live performances in the U.S. The impetus behind the contest is Jim Halsey, head of the Tulsa-based talent firm and a native of Independence.

Taking the grand prize of \$1,250 was Biser Kirov of Bulgaria. First prize honors of \$750 went to the 10-member Silver Stars Steel Orchestra from Tnadmb Deed of Holland was awarded the second prize of \$500. Tied for third place were Cuba's Angela Fragoza and England's Frank Ifield, who scored a top five U.S. pop hit in 1962 with "I Remember You."

Rounding out the field of seven were Valdy of Canada and Boyerjan, a Hungarian country band. Both acts received special awards for their participation. Prominent artists in their own countries, each performer paid his own way to the competition upon the invitation of Halsey. Capping off the international show was a set by Woody Herman and his new Thundering Herd, which backed up several of the contestants.

Judges for the competition included Norman Wren. Largo Music president and former president of

SESAC; Art Stoltz, senior vice president of Warner Bros. Records; Jim Foglesong, president, MCA Records; Nashville, Bill Gibson, senior partner, Sklar, Cohen, Stashower, Kelly & Knapp, an entertainment law firm in Los Angeles; trade publishing veteran Bob Austin; and Kos Orban.

Preceding the international show, a seminar on "The Business Of Entertainment" was held at Independence Community College. Panelists included Dick Howard, executive vice president, the Jim Halsey Co., Los Angeles; Tony Eaton, president, Taid Pony Productions; and trade journalist Bill Willard. Also on the panel were contest judges Fuglesong, Cohen, Stoltz, Weiser and Austin.

Entertainment for the fest also included two shows by Mel Tillis and the Stateliders, with opening act Cedar Creek. Adding glitter to the event were parades, a carnival, parties, a luncheon at the Halsey home and a dinner hosted by Tommy Martin, president of Churchill Records, which was recently acquired by Halsey (Billboard, Oct. 31).

Dignitaries in town for the Neowallah Festival included Ivan Zaffrow, managing director, Golden Orpheus Festival, Bulgaria; Atanas Kossiev, director of music, Bulgarian television network; Peter Dragovic, cultural attaché, Bulgarian embassy, Washington; Evgheñ Karmlov, Bulgarian embassy, Washington; and Kansas governor John Carlin.

ROBYN WELLS

More U.S. Acts Record In Australia

By GLENN A. BAKER

SYDNEY Canned Heat has joined the growing ranks of second-level concert acts that have generated a live album from an Australian tour. Their panty was captured on a disk due in January, 1982. "The Boogie Assault—Canned Heat In Australia."

The album will appear here on the Aim label, operated by tour promoter Peter Noble, who runs the International Concert Connection company. Noble also recorded a studio album with guitarist Henry Vestine (backed by Canned Heat) during the tour, which he describes as "very much like classic '60s soul." It is titled "I Used To Be Mad But Now I'm Half Crazy."

Noble's move into recording began with "Spion In Australia," an album of Jimmy Waterproun with Melbourne jazz outfit Peter Gaudson's Blues Express, taped in April, 1980. He issued this on his second label, Jazz Records. Later in the year, Noble produced "John Fahey Live In Tasmania," a live touring with the guitarist. Funded by Chrysalis, it has been internationally released on Takoma.

The next Aim release is a live Australian album by American jazzman Art Pepper, which will be credited to pianist George Cables, due to Pepper's tie with Fantasy Records. "Jazz music has a great future. However opportunity comes by to make money," says Noble, "and they don't like to be hampered by contracts. By calling the LP 'George Cables Live In Australia' with Michael A. Pepper we keep everyone happy."

In 1980, WEA in Australia recorded Michael Franks' tour with crack Australian fusion group Cables and issued a live album with a live album. It has become a heavy export item and scored release in a number of European countries.

During his November, 1977 Australian tour, Michael Nesmith asked Australian Concert Entertainment to record his concerts and used the tapes from the Melbourne show for his Pacific Arts album "Live At The Palace." On a lower level, British new waver Wreckless Eric used Australian and New Zealand concert cuts from his June, 1980 tour as "Stuff Said In 60's in the two countries."

"What the acts find so incredible," explains Noble, "is that they can get a state-of-the-art live album which costs about \$4,000 and up, including music, video and the two countries. Music is not quite as venerated inside America as outside, they are not ofen in their own countries, each performer paid his own way to the competition upon the invitation of Halsey. Capping off the international show was a set by Woody Herman and his new Thundering Herd, which backed up several of the contestants.

Seeking Acts

Continued from page 43

ment and associate, for those indirectly involved.

"We hope it will establish Singapore as a more sophisticated entertainment center," says A. Ron Lim, the association's treasurer.

The body proposes to ask for a cut in the entertainment tax currently levied on live shows in the Republic. The members feel that 25% tax, considered to be the highest in the region, is a deterrent to top names, as agents and promoters are finding the expense of staging such acts too high.

- **ROLLING STONES, SCREAMIN' JAY HAWKINS**—\$580,000, 39,200, \$15, Ron Deslender Prods., Madison Square Garden, New York City, two sets/outs. Nov. 12-13
- **ROLLING STONES, GARLAND JEFFERSON**—\$455,835, 30,389, \$15, Frank J. Russo/Sony/Cross Country Concerts, Hartford Civic Center, two sets/outs. Nov. 9-10
- **JOURNEY, LOVERBOY**—\$377,577, 34,497, \$11, 75, Pantera Ten Prods./Robert Duncan, The Summit, Houston, two sets/outs. Nov. 5-6
- **AC/DC**—\$375,442, 35,094, \$11 & \$10, Brass Ring Prods., Cobo Arena, Detroit, three sets/outs. Nov. 14-16
- **FOREIGNER, BILLY QUAYER**—\$178,750, 18,687, \$10 & \$9.50, Behin Music, Inc./Richard Coleman, Cincinnati, Ohio, two sets/outs. Nov. 15
- **FOREIGNER, BILLY QUAYER**—\$178,070, 18,000, \$10, Market Square Arena, Indianapolis, set/outs. Nov. 11
- **BARRY MANLOW**—\$170,140, 11,758, \$15 & \$12.50, Beaver Prods., Tala Theatre (P.A.) Leon County Civic Center, Tallahassee, Nov. 13
- **FOREIGNER, BILLY QUAYER**—\$156,838, 13,815 (18,000 capacity), \$11 & \$9.50, Concert Prods. Int'l., Maple Leaf Gardens, Toronto, Nov. 13
- **FOREIGNER, BILLY QUAYER**—\$147,513, 13,613, \$11, \$10.50 & \$9.50, Brass Ring Prods., Uwe Althaus, Grosvenor Arena, Ann Arbor, set/outs. Nov. 14
- **DAN FOGELBERG**—\$137,402, 13,115, \$10.50, Contemporary Prods./New West Productions; Kemper Arena, Kansas City, Mo., set/outs. Nov. 10
- **EARTH, WIND & FIRE**—\$131,855, 12,860 (17,510), \$10.50 & \$9.50, Festi-Ex, Buffalo (N.Y.) Memorial Auditorium, Nov. 11
- **COMMODORES, BETTY WRIGHT**—\$123,816, 12,022, \$11, \$10.50, Stony Prods., Tallahassee (Fla.) Leon County Civic Center, set/outs. Nov. 14
- **BLUE OYSTER CULT, FOGHAT, WHITFORD ST. HOLMES BAND**—\$122,310, 12,500, \$11, Contemporary Prods./New West Productions, Kemper Arena, Kansas City, Mo., set/outs. Oct. 31
- **ROD STEWART**—\$121,510, 11,694, \$10.50 & \$9.50, Beach Club Concerts, Greensboro (N.C.) Coliseum, set/outs. Nov. 13
- **ROD STEWART**—\$121,044, 11,528, \$11, \$10.50, Beach Club Concerts, Charlotte (N.C.) Coliseum, set/outs. Nov. 12
- **BLUE OYSTER CULT, FOGHAT, WHITFORD ST. HOLMES BAND**—\$98,541, 9,750, \$10.25 & \$9.25, Contemporary Prods., The Checkerdome St. Louis, set/outs. Nov. 1
- **COMMODORES, BETTY WRIGHT**—\$90,192, 8,400, \$10.75, Gulf Artists, Dallas (Texas) Convention Center, set/outs. Nov. 13
- **BOB DYLAN**—\$90,338, 7,733 (9,315), \$12 & \$10, Innervations/Howard Pollack, The Summit, Houston, Nov. 12
- **COMMODORES, BETTY WRIGHT**—\$85,362, 7,855 (7,850), \$11 & \$10.50, Solid Gold, Savannah (Ga.) Civic Center, Nov. 15
- **BLUE OYSTER CULT, FOGHAT, WHITFORD ST. HOLMES BAND**—\$85,111, 9,000, \$10 & \$9.50, Contemporary Prods., Kansas Coliseum, Wichita, set/outs. Nov. 1
- **GENESIS**—\$82,567, 8,155 (10,000), \$10.50 & \$9.50, Stardate Prods., MECCA Arena, Milwaukee, Nov. 10
- **MICKEY GILLEY, JOHNNY LEE, T.G. SHEPPARD, REBA MCKENTRE**—\$78,000, \$9.50 & \$8.50, C.K. Spurlock, Charlotte (N.C.) Coliseum, Nov. 14
- **RODNEY DANGERFIELD, TURK PIPKIN**—\$77,500, 7,800, \$12.50 & \$10.50, The Grand Canyon Music Center, Phoenix, Ariz., set/outs. Nov. 12
- **COMMODORES, BETTY WRIGHT**—\$75,335, 8,275 (9,400), \$9.50 & \$8.50, Gulf Artists, Stephen C. O'Donnell Center, Gainesville, Fla., Nov. 12
- **PATTI LABELLE**—\$75,745, 5,587, \$15, \$12.50 & \$10, Electric Factory Concerts, Academy of Music, Philadelphia, two sets/outs. Nov. 15-16
- **HANK WILLIAMS JR., GEORGE JONES**—\$75,687, 7,430, \$10 & \$9.50, Barcol Ent./Whalen-Chandler Prods., Lakeland (Fla.) Civic Center, set/outs. Nov. 6
- **JEFFERSON STARSHIP, GREG KINN**—\$71,994, 9,137, \$9.97 & \$7.97, Contemporary Prods., Rockford (Ill.) Metro-Center, set/outs. Oct. 30
- **MARSHALL TUCKER BAND, RED RIDDER**—\$65,428, 6,700 (10,000), \$10.50 & \$10.00, First National Bank, Nashville, Tenn., Nov. 13
- **BLUE OYSTER CULT, FOGHAT, WHITFORD ST. HOLMES BAND**—\$65,304, 7,129 (7,500), \$10 & \$9.50, Contemporary Prods., Pershing Auditorium, Lincoln, Neb., Nov. 11
- **FRANK ZAPPA**—\$62,500, 6,200, \$10.50 & \$9.50, Frank J. Russo, Walter Brown Arena, Boston, two sets/outs. Nov. 7
- **EDDIE RABBITT, CRISTAL GAYLE, GARRY SHANDLING**—\$61,500, 6,223 (8,000), \$8 & \$4, Lance Barrow Presents, Taylor County Coliseum, Abilene, Texas, Nov. 12
- **BOB DYLAN**—\$61,017, 6,337 (9,342), \$11 & \$9.50, Sound Seventy Prods., The Grand Canyon Music Center, Phoenix, Ariz., set/outs. Nov. 12
- **MICKEY GILLEY, JOHNNY LEE, T.G. SHEPPARD, REBA MCKENTRE**—\$60,682, 6,840 (8,000), \$9.50 & \$8.50, C.K. Spurlock, Rupp Arena, Lexington, Ky., Nov. 13
- **DARYL HALL & JOHN OATES, KARLA DE VITO**—\$58,308, 5,888, \$10.50 & \$9.50, Electric Factory Concerts, Tower Theatre, Philadelphia, two sets/outs. Nov. 14-15
- **MARSHALL TUCKER BAND, RED RIDDER**—\$58,111, 6,777 (9,500), \$9.50 & \$8.50, Don Law Co., Cumberland County Civic Center, Fayetteville, Mo., Nov. 6
- **HANK WILLIAMS JR., GEORGE JONES**—\$54,429, 6,642 (6,800), \$8.50 & \$7.50, Barcol Ent./Whalen-Chandler Prods., Lee County Arena, Ft. Myers, Fla., Nov. 8
- **JERRY GARCIA BAND**—\$51,030, 5,600, \$9.50 & \$8.50, Don Law Co./Innervations Entertainment Bureau, Orpheum Theatre, Boston, two sets/outs. Nov. 13
- **FRANK ZAPPA**—\$47,722, 4,582 (6,374), \$10.50 & \$9.50, Festival East, The Buffalo (N.Y.) Theatre, two shows. Nov. 11
- **TURKS**—\$46,629, 4,400, \$10.50 & \$9.50, Don Law Co./Orpheum Theatre, Boston, two shows, one set/outs. Oct. 31
- **MICKEY GILLEY, JOHNNY LEE, T.G. SHEPPARD, REBA MCKENTRE**—\$44,000, \$9.50 & \$8.50, C.K. Spurlock, Charlotte (N.C.) Coliseum, Nov. 14
- **JEFFERSON STARSHIP, RED RIDDER**—\$43,557, 3,804, \$11, 75, Di Cesare Empire Prods., Stanley Theatre, Pittsburgh, set/outs. Nov. 10
- **MOLLY HATCHETT, JOHNNY LEE, T.G. SHEPPARD**—\$43,500 & \$8.50, Scott Johnson/W.C. Central Prods., Stouffville (S.D.) Arena, Nov. 10

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March 16-21
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Queen Elizabeth Theatre
Front Row
Circle in the Square
Hamilton Playhouse
Holiday Star Theatre
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Stanley Theatre

AGENDA

TUESDAY, DECEMBER 1

10:00 am-5:00 pm REGISTRATION

7:00 pm **OPENING BANQUET
KEYNOTE SPEAKER
BARBARA MANDRELL**

WEDNESDAY, DECEMBER 2

8:15 am COFFEE

8:30 am **WELCOMING REMARKS** Lee Zlotz, Publisher, BILLBOARD MAGAZINE. **Bill Moran**, INT'L GOSPEL MUSIC CONFERENCE DIRECTOR

8:45 am-11:45 am **"VIEW FROM THE TOP"** Gospel Record Companies Tell Where Gospel Music Is Heading In The 80's, and If There Will Be More Competition Among Gospel Record Companies in the Future

Moderator **Bill Moran**, INT'L GOSPEL MUSIC CONFERENCE DIRECTOR
Panelists **Ray Bruno**, President, EPOCH-NALR; **Ralph Carmichael**, President, LEXICON MUSIC INC; **Light Foglesong**, President, Nashville Division, MCA RECORDS; **Ray Harris**, President, NASHBORO RECORDS; **Billy Ray Hearn**, President, SPARROW RECORDS; **Buddy Huey**, Vice President & General Manager, PRIORITY RECORDS; **Bob MacKenzie**, President, THE BENSON COMPANY; **Stan Mosser**, Senior Vice President, WORD RECORDS

11:45 am-1:15 pm **LUNCHEON**
SPEAKER: M. Richard Asper, Deputy President and Chief Operating Officer, CBS RECORDS

1:30 pm-3:30 pm **"PUBLISHING"** The Potential Of The Gospel Copyright
Moderator **Hal David**, President, ASCAP
Panelists **Andre Crouch**, **Ralph Carmichael**, President, LEXICON MUSIC INC; **Light Records**; **Buddy Kitten**, President, TREE PUBLISHING; **Bob MacKenzie**, President, THE BENSON COMPANY; **Al Schlesinger**, Attorney, SCHLESINGER & GUGGENHEIM; **Lester Sili**, President, SCREEN GEMS-COLGEMS; **EMI MUSIC, INC.**



Billboard's Second Annual International Gospel Music Conference

December 1-4, 1981
Sheraton Universal Hotel
Los Angeles

3:30 pm-3:45 pm COFFEE BREAK

3:45 pm-5:45 pm **"ARTIST PERSPECTIVE"** Why Are Artists in Gospel Music? Can Gospel Artists Be Accepted As Pop Performers, and Do They Want To Be Accepted As Pop Performers?

Panelists **Pat Boone**, **Cynthia Clawson**, **Rev. James Cleveland**, **Andre Crouch**, **Chuck Girsrd**, **Walter Hawkins**

THURSDAY, DECEMBER 3

8:45 am COFFEE

9:00 am-12:00 pm **"THE RETAIL PERSPECTIVE"** How To Sell Records Merchandising, Marketing Sales, Promotion, and Distribution
Moderator **Barrie Bergman**, President, RECORD BAR

Panelists **Mike Cicer**, President, DUCKS IN A ROW PROMOTION & MANAGEMENT CONSULTANTS; **Lou Fogelman**, Executive Director, SNOW INDUSTRIES, INC.; **George Gillespie**, Owner, SOUL SHACK; **Gwen Kester**, President, TARA RECORD AND TAPE DISTRIBUTING CO.; **Richard Simone**, Gospel Coordinator, SCHWARTZ BROS.; **Jim Williams**, Founder & Owner, MARANTHA VILLAGE INC

12:00 pm-1:30 pm **LUNCHEON**
SPEAKER: **Francis Preston**, President, GMA, Vice President, BMI

Additional Panelists To Be Announced

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Sheraton Universal Hotel, Los Angeles, December 1-4, 1981

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1:45 pm-4:00 pm **"RADIO"** Where and How Does Gospel Music Fit Into Radio Today?

Moderator **Mike Harrison**, Director, GOODPHONE COMMUNICATIONS and columnist, BILLBOARD MAGAZINE

Panelists **Robert E. Balon**, President, ROBERT E. BALON & ASSOC. and Columnist, BILLBOARD MAGAZINE; **Joe Battaglia**, General Sales Manager, WVDJ-AM Hackensack, N.J.; **Jim Black**, Vice President, SESAC and Chairman, NATIONAL GOSPEL RADIO SEMINAR; **Larry Bruce**, Program Director, KGB-FM, San Diego; **Don Langford**, Program Director, KLAC-AM, Los Angeles; **Vashti McKenzie**, General Manager, WATE-AM, Baltimore; **Norm Patitz**, President, WESTWOOD ONE

4:00 pm-4:15 pm COFFEE BREAK

4:15 pm-6:30 pm **"GOSPEL TALENT"** Is It Viable On Secular Television?

Moderator **Marty Kroff**, Chairman of the Board, KROFF ENTERTAINMENT

Panelists **Steve Binder**, President, STEVE BINDER PRODUCTIONS; **Pierre Cossette**, President, PIERRE COSSETTE PRODUCTIONS; **Karen Lerner**, Senior Producer, 20/20

FRIDAY, DECEMBER 4

8:15 am COFFEE

8:30 am-11:00 am **"THE RECORD COMPANY PERSPECTIVE"** How To Sell Records, Merchandising, Marketing, Sales, Promotion and Distribution

Panelists **Irv Bagley**, Director of Sales, SAVOY RECORDS; **Michael Blines**, Director of International Marketing, THE BENSON COMPANY; **Al Bergamo**, President, MCA DISTRIBUTING CORPORATION; **Hank Caldwell**, Vice President, Black Music Marketing, WEA; **Bill Haywood**, Vice President, Black Music Marketing, POLYGRAM RECORDS; **Roland Lundy**, Senior Vice President, Sals, WORD RECORDS

11:15 am-1:15 pm **"PRODUCERS PANEL"** Selection of Artist Material: Why Do Pop & Gospel Budgets Vary?
Panelists **Michael Omerian**, **Freddie Penen**, **Michael Lloyd**

1:15 pm-2:15 pm CLOSING RECEPTION

Billboard

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COMEDY, DRAMA, HORROR FLICKS

Nashville Music Community Is Delving Into Soundtrack Field

By ROBYN WELLS

NASHVILLE—Now that country music has been given the mass appeal stamp of approval, more artists and Nashville-based songwriters are finding themselves in film and soundtrack projects.

But unlike last year's "Urban Cowboy" explosion, country artists and songwriters have lately been involved with a variety of genres, ranging from the comedy/mystery, "They All Laughed," to the comic adventure, "The Pursuit of D.B. Cooper," to the television horror flick, "The Killing at Hell's Gate."

Most recent to hit the theaters is Peter Bogdanovich's "They All Laughed," which carries Roy Acuff, Johnny Cash, Waylon Jennings and Rodney Crowell on its soundtrack. The movie, which stars Audrey Hepburn, Ben Gazzara, John Ritter and the late Dorothy Stratten, premiered Nov. 18 in Nashville, with proceeds going to the Country Music Foundation.

"They All Laughed" joins the ranks of the recently released "The Pursuit of D.B. Cooper," with Waylon Jennings, Jessi Colter, Rita Coolidge, the Marshall Tucker Band and several bluegrass instrumentalists gracing the PolyGram soundtrack. The theme song, "Shine," is also Jennings' current RCA single.

Also making the movie circuit is Neil Simon's "Only When I Laugh," which bears the same name as Brenda Lee's current MCA single (Although the music to the theme song is played during the film, Lee's vocals are not).

Upcoming films featuring country artists on their soundtracks include Francis Ford Coppola's "One From The Heart," Crystal Gayle will sing several of the film's songs, all of which were written by Tom Waits.

Also in the works is "The Best Little Whorehouse in Texas," with costar Dolly Parton contributing a good bit of original material to the soundtrack. George Strait will appear briefly in Avco-Embassy's upcoming spy movie, "The Soldier," singing a tune penned by Nashville writers Byron Hill and Blake Mevis.

Johnny Rodriguez is slated to costar with Anthony Quinn in a drama "Star Strip," while Jerry Reed is the top executive producer in "Roper and Goodie." Hoyt Axton, who has written a number of feature films including "The Black Stallion," "Outlaw Blues" and "Buster And Billie," is finishing up the score for a police movie called "The Junk Man." In the can is the soundtrack for "Ufora," which contains songs by Hank Williams Jr. and Eddy Raven, among others. And reportedly, Combustion Music writers have several songs lined up for the sequel film, "Grease II."

Television projects include the recent CBS horror movie, "The Killing at Hell's Gate," with which Capitol artist/CBS Songs writer Keith Stegall composed and sang two tunes. Follow CBS Song tuner Holly Dunn recently wrote two songs for the tv drama series, "Flamingo Road."

MCA artist Ed Bruce, who costars with James Garner in NBC's new "Beverly Hills Cop," also composed the show's theme song with Patsy Bruce and Glenn Ray. The Thrasher Brothers recorded the theme song for CBS' detective series, "Simon & Simon," set to air Tuesday (24). Entitled "Best of Friends," the tune will be released in early December on MCA. And Ronnie Milsap has recorded the theme song for the upcoming tv series, "Filly Rich." The song was penned by TV writer Buck Jones.

Recent country artist television projects include Kenny Rogers' performance in "The Coward of the Country," based on his No. 1 tune. And the premier of the year, Johnny Cash played the lead role in the drama, "The Prey of Jesse Hallam," which prominently featured Billy Joe Shaver's "I'm Just An Old Chalk Of Coal," a nominee for the CMA song of the year.

Nashville publishers are bullish

on the prospect of increasing activity in feature film and tv projects for local writers. Among those reporting current and upcoming projects are CBS Songs, ATV Music, Warner Bros. Music, Acuff-Rose, Tree International, Screen-Gems/Colegen-EMI and MCA Music.

"It's a coming thing for Nashville, because Nashville music and songs are natural, not pretentious or oversophisticated. It's their kind of music for the people going to movies and watching tv," says Wesley Rose, president of Acuff-Rose. Rose indicates that soundtracks are a major thrust for his firm, with upcoming tv projects including "The Show He Never Gave," focusing on Hank Williams and his music, and a tribute to Roy Acuff for his 50 years in the industry.

"People are really aware of Nashville music now," concurs Buddy Killen, president, Tree International. "Everyday we get calls asking us to submit material for various projects."



Billboard photo by Chuck Pulin
JANIE JAMS—Janie Fricke performs during the recent "Hats Off To Country" concert at Madison Square Garden.

MCA's Greenwood: Slow But Steady Chart Rise

NASHVILLE—Against the odds, newcomer Lee Greenwood finds himself entering Billboard's top 30 with his first MCA single "Not only is 'It Turns Me Inside Out' Greenwood's debut in country music, it's also the first outing for Panorama Productions, the new in-house production division of MCA Music in Nashville.

"The road to the upper third of the Hot Country Singles chart hasn't been an easy one for 'It Turns Me Inside Out.' Like a buoy on waves, the record has managed to lose and reclaim its strayed position no fewer than three different times in its struggle to climb.

"Erv Woolsey, MCA Records' vice president of promotion, calls the single a "reaction record." He likens its success with MCA's earlier unexpected hit from the box, "Somebody's Knockin'" by Terry Gibbs, which also developed its staying power slowly over a period of weeks.

"This is what radio calls a 'reaction record,'" says Woolsey. "When a single moves too slowly or loses its start along the way, stations usually just go ahead and drop it. With Lee's record, it's the reverse. It just keeps getting more adds."

As momentum builds behind "It Turns Me Inside Out," the label is working to turn Greenwood into more than just an unknown name to programmers. He was featured on MCA's October DJ Convention show, and will be making a series of personal radio promotion visits.

Caught by the surprise timing of what appears to be his first commercial hit, Greenwood is assembling a group and negotiating for backing agency. Also in the works now is a debut Greenwood album to be released by MCA during the first quarter of 1982.

Jerry Crutchfield, Green-



GREENWOOD GALVANIZES—Lee Greenwood blows his sax for an SRO crowd at the Stockyards in Nashville.

wood's producer and vice president of MCA Music, thinks that the singer's musical versatility, honed during years of live performing around the West Coast, will be a key factor in his career. Greenwood is skilled on piano and horns, often doubling on two saxophones simultaneously (he played horns at one point behind country artist Del Reeves). Greenwood also writes, with material recorded by Dotie West, T.G. Sheppard and Mel Tillis.

Although it's early yet to tell whether "It Turns Me Inside Out" is going to be MCA's next "Somebody's Knockin'" (the song's chart strength has given a solid boost to Greenwood's launch. Says Crutchfield: "We felt it was a good song to start with for Lee. And we felt even more confident about it after we found out that Kenny Rogers and Conway Twitty had cut it as well."

KIP KIRBY

Newsbreaks

• **NASHVILLE**—In a joint promotional effort, MCA Records and Billboard International have teamed up to support Bill Anderson's current single, "The Whiskey Made Me Stumble, But The Devil Made Me Fall." The promotional campaign will involve delivery of individualized Jack Daniels shot glasses as a tie-in with the record's theme. The shot glasses will go to key country radio stations and will be coupled with personal visits and phoners from Anderson. "The Whiskey Made Me Stumble, But The Devil Made Me Fall" was written by Hugh Moffatt, father of "Old Fashioned" Can't Hold A Candle To You."

• **NASHVILLE**—BMI is featuring a special exhibit of music memorabilia from its extensive Carl Haverlin collection at the Blue School of Music in Nashville. The display presents a range of documents that trace the evolution of Nashville's music sound, including such items as Civil War era sheet music and various lyric scores and arrangements by well-known area writers. More than 150 articles are on display.

• **NASHVILLE**—John Anderson embarks on a 23-city tour in January which will take him through the Carolinas, Alabama, Georgia, Ohio, Kentucky, Oklahoma, Texas, Missouri and Louisiana, as well as appearances in Tennessee. The tour is scheduled to encompass coliseums and major clubs and to support Anderson's current album, "I Just Came Home To Count The Memories."

• **LITTLE ROCK**—Jim Ed Brown has been chosen as spokesman for the Arkansas Children's Hospital. The singer's involvement with the hospital will include appearances at telethons, fun-runners, tournaments and concerts to aid the facility.

• **NEW YORK**—Mac Bandy will be a featured participant in the annual Macy's Thanksgiving Day parade when he performs on the Stetson Co.'s "Stetson Presents America" float. For home viewers, Bandy's current single, "Roman Roads," will be the focal point of his appearance.

Country Time Opry To Go Weekly

CARLISLE, Iowa—The Darrell Thomas Music Corp. here has established the Country Time Opry with the objective of making it into a weekly event. The pilot show was held Nov. 14 at the 1,640-seat Hoyt Sherman Auditorium in Des Moines and drew an estimated audience of 1,300.

Janis Burrell, secretary-treasurer for the corporation, reports that ticket prices for the two and one-half hour show are \$3.50 for adults and

\$2.50 for children under 12. The next Opry is set for Saturday (28) Burrell says the show is unprofitable.

Early editions of the Opry will feature local acts, Burrell notes, but she adds that national country music acts are being looked at.

Besides the Opry, the corporation includes Mid-Empire Records, Mid-Empire Music Publishing (BMI), the Billboard Country Club (a dance band) and manages and books more than 20 local country music acts.



DOUBLE TROUBLE—John Conlee and Sylvia strain share a laugh during a recent taping of the tv show "Country Top 20" in Las Vegas. The couple paired up for an oldies medley. It was Conlee's second appearance on the show in two months.



PENSIVE McDOWELL—Ronnie McDowell pauses a moment before launching into "Watchin' Girls Go By" during a recent showcase performance in Nashville.

Leadership Struggle At Nashville's AFM

Continued from page 9

"With as many sessions as we have here," DeGeorge maintains, "it's impossible to police them all" for union compliance. "But we do and a work card system we can check contracts against."

Recruitment, he says, is a particularly delicate matter because of right-to-work restrictions—and, to a degree, unnecessary because of the local's high visibility and the fact that the most lucrative gigs are open to union members only. In addition, he says, "99% of the country artists are union," and that most argue their band membership.

Concerns sponsored and paid for by the AFM's Music Performance Trust Fund, says DeGeorge, are another "good promotional tool." He points out, though, that the fund is not used to relieve members who are out of work. "We try to get known groups," he says. "Each local is given an allocation out of this fund, but all we can do is recommend. The MPTT pays the musicians directly—

which is a good thing, since it cuts out any possibility of cheating or anything like that."

DeGeorge contends it's a compliment that Nashville is widely known as a town with "no union problems." Instead of that being an euphemism for management domination, DeGeorge says it's a testimony to a straightforward recognition of mutual interests. "We recognize the employer's problems also," he asserts. "I feel I can sit down and talk to somebody, we can come up with something both sides can live with."

Part of his job, says DeGeorge, is responding to the special character of Nashville's music scene, including the fact that one local station, WSM-AM, has the country's only remaining in-house band. Alluding to the contract he recently negotiated for the band, he says, "I'm sure the local scale for this would not be worth a dime in L.A.—but, of course, if you were there you'd have to drive 50 miles to get to the job. Here, the musicians are through with their radio work early in the morning, so they have the rest of the day for sessions or whatever."

A moderate like DeGeorge, Day cites few specific complaints about how the local is now being run—other than saying there is lack of interest and some discontent among the membership. "I'd like to get feedback from the members in meetings—not just have them talk together at gigs and in restaurants."

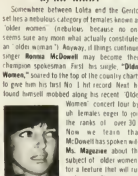
This year, the election will be conducted via mail-in ballots. The winner of the three-year term, which pays a salary of \$27,800 a year, will be announced on Dec. 14.

Mandrell Benefits Nets \$240,000

MONTGOMERY, ALA. — A three-day benefit weekend hosted by Barbara Mandrell last month has netted a total of \$240,000 for an Alabama Sheriff's Boys and Girls Ranches in the state. The series of events featured a concert by Mandrell with guests R.C. Bannon and Louise Mandrell, along with a golf and tennis tournament and fashion show. Since 1978, Mandrell's involvement has brought approximately \$500,000 into the charity.

Nashville Scene

By AHP AIRBY



Sometimes between Lida and the Capitol setlers nebulous: category of females known as 'older women' (indubious, because no one seems sure any more what actually constitutes an "older woman"). Anyway, it things continue, singer **Bonnie McDowell** may become their champion spokesman. First his single, "Diddy Women," soared to the top of the country charts to get you his best No. 1 hit record. Next he found himself mobbed again his recent "Older Women" concert tour by uh-females eager to join the ranks. (See page 20)

Now we learn that McDowell has spoken with **Ms. Maguire** about the subject of "older women" for a feature that will run in January the magazine plans to print **Ferrari's** comments plus the lyrics to the song. (Considering that **Ms. Maguire's** readership is predominantly male, it might be a bonus for the editors to run a picture of McDowell along with his interview.)

A recent **Ray** appearance at the Palomares in Los Angeles drew more than 50 country fans to the club. A bad record **Red** sold 4000 copies. **But Reynolds** and **Don DeLuge**. After his set, **Red** dispersed with **Don** side, and **DeLuge** to **Burt's** backstage area where the three presumably traded back slaps and greetings. **Reynolds** of course, has been on the set of "The Best Little Whorehouse in Texas" and **DeLuge** **Parton**, who lives here producing and starring in his own production, entitled **Roy** and **Goode**.

From material to country music is a bit of a stretch. **Al** **Zeppen** **Woods** is performing the music successfully. **Woods** used to be a manager for the Amazing **Kreskin** (who portrays the expressive faces of mind and power of concert **Woods** should). **Woods** is now the **War** **Country** **Starliner** team associate producer for the national talent search.

Gram Parsons fans like heart there's a new issue on the life going due out soon on **Serra** records. The album will contain live concert cuts recorded during an on-air show at **WLRP** in **Hempstead, N.Y.** in 1973. A part of **Gram's** final tour. (This tour preceded **Parson's** posthumous "Greatest Album" LP.) Members of his band at the time who will be right on the **Serra** album include **Emmylou Harris** (then an on-knives) **Kyle** **Talks** on bass. **Neil** **Flaga** (now with **Joe** **San**'s) **Talks** on pedal steel. **R.D. Smart** on drums and **Jack** **Barley** on lead guitar. The LP to be titled "Gram Parsons and the Fallen Angels: Live 1973," will be released in November by a consumer request pending a major distribution pact now under negotiation.

According to **Serra's** president, **John DeGallo**, the label is being formed "to release albums by important artists who have been somewhat neglected by the major labels." The **Gram Parsons** package will include such cuts as "Love Hurts" (which also appears on **Warner Bros.** "Greatest Angel" LP), "Big Mouth Blues," "Streets of Baltimore," and "The Stone Arch Back Drawing Man." This project will be a conjunction with Eastern Pacific Sounds.

The theme song for NBC's new "Butt Mover" will be composed by the most top all-time to write a **Steve** **Ed** **Brace** or stars with **James** **Gardner** in the show. **Brace** passed the original score with his wife **Patsy** and writer **Glenn** **Ray**, (The **Braces**, of course, authored what's now become a country anthem "Mama Don't Let Your Babies Grow Up to Be Cowboys.")

High Benefit of **Bennett** Stage Production will be **Knobling** **Business** **Cartmel's** club from now on, as well as producing his original, trademarked "Newly's Night" series at **Goode's** **Warehouse** downtown on a weekly basis. **Hugh** has given a career boost to more than one local writer around town and it's nice to know he's reinstating the event. **Bennett** will also continue to direct **The** **Louis** **Lumbers** show from the **Kressner** **Performing** **Arts** **Center**.

For the Record

NASHVILLE: The new address for the Nashville Music Assn was inaccurately listed last week. The correct address is 1424 Music Center East, Nashville, Tenn. 37203. The telephone number is (615) 242-9662.

INTERNATIONAL WILLIAMS—Don Williams, right, discusses plans for his upcoming European tour. Stated for early 1982, the tour will include concerts, by appearances and special album releases overseas. Firming up details are, from left, Lou Cook, president, MCA International, Los Angeles; Jim Fuglesong, president, MCA, Nashville; and Jim Halsley, president, Halsey Co.

Chart Fax

By ROBYN WELLS

Merle Haggard's debut Epic release, "My Favorite Memory" becomes his 26th No. 1 on a solo artist since first sliding the summit in 1966 with "The Captain." And it's the No. 27th country tipper when including "Back Room Buddies," his duet with **Clint Eastwood** which peaked the "Bonnie Blue" soundtrack.

And "My Favorite Memory" is also Haggard's 49th top 10 solo effort since "Old Friends Are Gooder Be Strangers" topped out at 10 on **Tally Records** in 1965. Coupled with two duet numbers (the aforementioned Eastwood pairing, plus a duetballing with **Louise Williams** in 1978 on "The Bull And The Bear"), it's Haggard's grand total of 51 top 10 singles.

"My Favorite Memory" also moves Haggard into a tie with **Conway Twitty** for scoring the most country chart toppers as a solo artist since 1965. Here's a tally of the top 10 country artists since 1965 with the number of No. 1 tunes they've scored in parentheses.

Merle Haggard (26)
Conway Twitty (26)
Charley Pride (25)
Sonny James (22)
Bonneville (18)
Tammy Wynette (18)
Buck Owens (15)
Dwight Yoakam (15)
Mickey Gilley (12)
Loretta Lynn (11)
Don Williams (11)

Epic has three songs on the top 10 this week. Haggard in the elite group are George Jones as quartetmaster and **Red** **Knox** starring in 10. With Columbia's **Larry Gatlin** and the **Gatin Brothers** Band among its supported stars, the CBS group has 40% of the week's top 10 singles.

Straight from The Heart: It's not Valentine's Day, but almost 70% of the week's Hot Country Singles carry some reference to love or the heart in their title. **Johnny Lee** numbers include **Johnny Lee**, "But Your Heart Don't Lie," **Waylon** **Smithers** **On The Road**, "Gary Morris" Headed For A Heartache," **Eddie Rabbitt's** "Someone Could Love A Heart Tonight," **Willie Nelson's** "Heart Asks If I Trust," **Merle Haggard's** "I'm Leaving You Heart," **Ed Bruce's** "You're The Best Heart This Old Heart Ever Had" and **Bobby Smith's** "Too Many Hearts In The Face."

Love lyrics account **Alabama's** "Share In The Fire" and **Conway Twitty's** "Red Neck Love-Make-Night." **Kenny Rogers** "I've Got You With Me," **Kieran Kane's** "It's Who You Love," **Mando Lewis's** "I'll Still Be Loving You," **Pat Garrett's** "Lovers' Heart," **Calvin Jones's** "Send Me Something To Love," **Charley Pride's** "Never Been So Loved," **Billy Swan's** "Stick Right In The Middle Of Your Love" and **Dave Peifer's** "Play Something Old Good Love To Me."

Single Bells: Two Christmas albums bow this

week—**Allen Ramsey's** "Christmas Wishes" at starred 58 and **Kenny Rogers'** "Christmas" at starred 60.

Country Christmas LPs that have charted in recent years include **Emmylou Harris'** "Light In The Stable" and **Slim Whitman's** "Christmas With Slim Whitman" which peaked at 22 and 47 respectively in 1980.

Other charted Christmas LPs include duets and group projects include **John Denver** and the **Muggers'** "A Christmas Together" (13, 1979), the **Statler Brothers'** "The Statler Brothers Christmas Card" (17, 1978), and **Clayton** **Brother's** "Eloise Singer's Wonderful World Of Christmas" (13, 1977).

Alabama bounces back to the top of the album chart with "Feels So Right" it's the 16th week that this potent quartet has held the top spot, longer than any other group since the inception of the album chart in 1964.

Although some top scoring album artists like **Buck Owens** and **Merle Haggard** have included the name of their back-up groups on their LPs, full-fledged groups did not begin making their mark at the top of the album chart until the **Charles Daniels Band** hit with "Wilson Miles Revisited" for four weeks in 1979.

No groups reached the country album summit in 1980. This year the **Dave** **Blue** **Boys** cracked the top 10 two weeks with "Fancy Free." So **Alabama's** set saw tenure at the top of the album chart since May of the year gets their way out in total for No. 1 group LPs.

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SONNY SHINES—Sonny Curtis performs during a recent Elektra show case at the Stockyards in Nashville.



EXECUTIVE PRIVILEGE—Singer Charley Pride, seated, watches as RCA Records president Bob Summer counts up the total number of albums Pride has recorded for the label (answer: 37) prior to his re-signing in New York. Watching are Joe Galante, left, division vice president of marketing, RCA Nashville; and Jerry Bradley, right, RCA Nashville vice president of operations.

Pa. Station Gets Gospel

SOMERSET, Pa. WVSC-FM has established a weekly contemporary, Christian music program, "The Main Connection," as a part of its usual secular, contemporary format.

Hosted by Bill McDonald, the show operates on a playlist compiled through consultation with four local Christian record retail outlets, and from requests and call-outs.

Aired Sunday from 6:30 to 9 p.m., the program's top 10 album cuts for last month were, in order, "Rejoice," 2nd Chapter Of Acts, "Soldier Of The Light," Andrus, Blackwood & Co., "Come Back," Benny Hester, "Singing A Love Song," Amy Grant, "Any Good Time At All," Imperials, "Never Had A Reason," Silverwind, "I'll Keep My Eye On Jesus," Bob & Pauline Wilson, "Never Say Die," Petra, "Only For The Love Of The Lord," Brush Arrow, and "Just A Moment Away," Phil Keaggy.



SPECIAL MOMENT—Crystal Gayle, right, visits with songwriter Susan Thomas following Gayle's recent concert in Atlanta. Thomas wrote Gayle's current single, "The Woman In Me."

Gospel Scene

Pat and Shirley Boone will be honored at the Jubilate Celebration with the 14th annual Christian Achievement Award. The event is scheduled to take place on New Year's Eve at the Shenandoah Universal Hotel in North Hollywood. Some former recipients of the award have been Ralph Carmichael, Ray Rogers and Dale Evans. President of World Wide Pictures, Bill Brown, and last year's attendance was 600. The celebration will start at 7 p.m. with Bill and Gloria Galtner, Sano Patti and Ray Hamaama scheduled in an interim. Proceeds from the benefit will go to Rhythmic Bible Translators.

Tyrannus Hawkins has recently completed a

commencal for McDonald's restaurants. She is now planning to begin her new Light Records all-in-one program in January with Walter Hawkins producing. Andrus Croach will be playing himself in an appearance on "The Jeffersons" which will be taped this month.

Bill Thomas was the guest of honor at grandnephew's coronation for a \$3 million chapel at the Baptist College in Charleston, S.C. The addition will house the college's religion and music departments. Thomas was also presented a doctorate of humandes degree from the college in recognition of his accomplishments in religious music.

Chalace Testing

TACOMA, Wash.—The Christographic division of Chalace Music here will do a state-wide test marketing of its phono and musical eye book "Water Song." The 42-page book which features a built-in record, will be shipped to retail outlets throughout Washington in self-contained display boxes of three sizes, 10, 15 and 24 copies.

Priced at \$6.95 each, the book is available at 52% off to distributors and 35% off to stores.

Billboard Hot Country Ps

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This Week	Last Week	Weeks on Chart	TITLE	Artist	Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE	Artist	Label & Number (Dist. Label)
1	1	37	FEELS SO RIGHT	▲	Home ACB ARL 1 2500	40	45	4	WAITIN' FOR THE SUN TO SHINE	Felix Sledge Epic 16 2700	
2	3	25	FANCY FREE	▲	The Oak Ridge Boys RCA 1029	41	41	5	THE NEW SOUTH	Home WBans 3	
3	10	10	GREATEST HITS	▲	Home WBans 42 2747	42	42	37	I LOVE EM ALL	F.S. Dunham	
4	1	12	THERE'S NO GETTING OVER ME	▲	Home Monop RCA ARL 4860	43	47	10	HABITS OLD & NEW	Home WBans 1	
5	4	12	LIVE	▲	Home WBans RCA 1043	44	42	107	BEST OF EDDIE HABBITT	◆	
6	5	13	THE PRESSURE IS ON	▲	Home WBans 42 2747	45	39	30	LIVE	Home WBans 5002	
7	7	14	STEP BY STEP	▲	Home WBans RCA 1043	46	46	2	SONGS FOR THE MAMA THAT TRIED TO LIVE	Home WBans 10 2118	
8	9	16	GOOD TIME LOVIN' MAN	▲	Home WBans RCA 1043	47	43	15	YOU DON'T KNOW ME	Home WBans 10 2118	
9	10	10	HOLLYWOOD, TENNESSEE	▲	Home WBans RCA 1043	48	51	61	GREATEST HITS	◆	
10	11	2	SHARE YOUR LOVE	▲	Home WBans RCA 1043	49	55	5	FRAGILE	Home WBans 10 2118	
11	12	6	BET YOUR HEART ON ME	▲	Home WBans RCA 1043	50	50	186	WOOD ROBINET	Home WBans 10 2118	
12	8	19	ESPECIALLY FOR YOU	▲	Home WBans RCA 1043	51	50	53	STARBUSS	Home WBans 10 2118	
13	14	4	GREATEST HITS	▲	Home WBans RCA 1043	52	53	27	CARRION ON THE FAMILY NAMES	Home WBans 10 2118	
14	16	58	GREATEST HITS	▲	Home WBans RCA 1043	53	57	2	I JUST CAME HOME TO COUNT THE MEMORIES	Home WBans 10 2118	
15	17	36	NUCLE	▲	Home WBans RCA 1043	54	18	ENCORE	Home WBans 10 2118		
16	15	61	I AM HERE	▲	Home WBans RCA 1043	55	59	5	ROONEY CROWELL	Home WBans 10 2118	
17	19	8	TOWN & COUNTRY	▲	Home WBans RCA 1043	56	61	18	RAINBOW STEW	Home WBans 10 2118	
18	13	36	SEVEN YEAR ACHIE	▲	Home WBans RCA 1043	57	44	5	I'M A LADY	Home WBans 10 2118	
19	22	7	HOT GLITTER	▲	Home WBans RCA 1043	58	49	6	CHRISTMAS WISHES	Home WBans 10 2118	
20	18	27	SURROUND ME WITH LOVE	▲	Home WBans RCA 1043	59	48	6	MIDNIGHT CRAZY	Home WBans 10 2118	
21	23	77	MY HOME'S IN ALABAMA	▲	Home WBans RCA 1043	60	58	29	WHERE DO YOU GO WHEN YOU DREAM	Home WBans 10 2118	
22	28	21	MR. T	▲	Home WBans RCA 1043	61	68	20	URBAN CIPHERS	Home WBans 10 2118	
23	40	17	ROWDY	▲	Home WBans RCA 1043	62	67	19	SHOULD I DO IT	Home WBans 10 2118	
24	27	59	GREATEST HITS	▲	Home WBans RCA 1043	63	67	19	LOW HER WAS EASHER	Home WBans 10 2118	
25	19	17	WITH LOVE	▲	Home WBans RCA 1043	64	54	5	LETTIN' YOU IN ON A FEELIN'	Home WBans 10 2118	
26	37	1	BIG CITY	▲	Home WBans RCA 1043	65	73	9	I BELIEVE IN YOU	Home WBans 10 2118	
27	32	56	GREATEST HITS	▲	Home WBans RCA 1043	66	62	67	I BELIEVE IN YOU	Home WBans 10 2118	
28	24	10	FAMILY TRADITION	▲	Home WBans RCA 1043	67	65	55	LOOKIN' FOR	Home WBans 10 2118	
29	21	17	TAKIN' IT EASY	▲	Home WBans RCA 1043	68	63	32	OUT WHERE THE BRICK LIGHTS ARE GLOWING	Home WBans 10 2118	
30	31	5	STRAIGHT COUNTRY	▲	Home WBans RCA 1043	69	66	7	SLEEPING WITH YOUR MEMORY	Home WBans 10 2118	
31	43	7	MY COUNTRYFIDE	▲	Home WBans RCA 1043	70	69	6	OLD LOVES NEVER DIE	Home WBans 10 2118	
32	107	1	HONEY BENT AND HELL BOUND	▲	Home WBans RCA 1043	71	52	20	ONE TO ONE	Home WBans 10 2118	
33	33	72	HORIZON	▲	Home WBans RCA 1043	72	56	20	MAKIN' FRIENDS	Home WBans 10 2118	
34	25	20	SOME OATS ARE DIAMONDS	▲	Home WBans RCA 1043	73	64	32	DRIFTER	Home WBans 10 2118	
35	34	5	ONE NIGHT STAND	▲	Home WBans RCA 1043	74	70	9	HEART TO HEART	Home WBans 10 2118	
36	38	4	DESPERATE DREAMS	▲	Home WBans RCA 1043	75	71	72	THAT'S ALL THAT MATTERS	Home WBans 10 2118	
37	30	20	YEARS AGO	▲	Home WBans RCA 1043						
38	35	22	NOW OR NEVER	▲	Home WBans RCA 1043						
39	40	135	GREATEST HITS	▲	Home WBans RCA 1043						



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ALBUM SERIES REVIEW

Long Horn Band Jazz Gets A Second Life

LOS ANGELES—For most of the past decade Atlantic Records' once daunting jazz roster has remained pruned to a handful of acts, leading some of the label's biggest fans to become impatient critics. Even its remarkable catalog of prime '50s, '60s and early '70s masters seemed underutilized, most of the strongest titles still active but seldom aggressive.

The jazz market itself restricts costly merchandising campaigns owing to the small but steady turnover in catalog titles. Yet other majors were taking catalogs and extensively repackaging and anthologizing Was Atlantic retreating?

On the strength of the label's new format reissue line, JazzTime's answer is hardly if anything it now appears the label's adherence to a standard catalog of unedited or re-designed sets gives Atlantic the freedom to launch a series of classic performers that could sell on its logo as much as for its obviously huge chip artists.

The trend toward restored original album art isn't followed here, suggesting perhaps the highly vulnerable classic and that might subvert collectors who miss the old layouts, but the unified graphic concept—hand-tinted full-cover portraits, the classic black type cover copy and the numbered series logo, all printed on matte finish paper—in as clean and timeless as the music inside.

What's what music: Atlantic has widely spread its first half-dozen JazzTime sets across myriad styles, yet each resonates with the label's generic stronghold during its more active days. From the early days of jazz (Abbé Lincoln Turner) through free jazz (Ornette Coleman), chamber impressionism (Charles Mingus) and post-beat, the series covers the gamut of jazz styles. Here the performances are as much brief, yet representative of other Atlantic styles as well.

• "Somewhere Before" by the Kenji Barrett Trio was originally issued on Vortex in 1969, making it one of the youngest masters in the opening station of the JazzTime series, so its position as the first in this catalog has little intention of building the line around mere chronology. This is Jarrett playing on the cusp of the extended improvisational stant that would come to dominate his 70s work. Here the performances are as much brief, yet representative of other Atlantic styles as well.

• "Pithecanthrop Erectus" is an incarnation of Charles Mingus and an important part of his Jazz Workshop that would also justify its inclusion. But the emphasis is again on the performance and its overview of the artist. Mingus' wit, sense of drama and sure hand as leader shine throughout.

• Ornette Coleman's "Twins" captures the pioneering almost in a collection of his taking from various sources his '50s and '60s recordings by several different rhythm sections drawn from stalwarts like Ed Blackwell and Billy Higgins on drums and basses, Charlie Haden and Scott LaFaro on bass and drums, Don Cherry, and Freddy Hubbard, a program that taps humor as well as fury, and the overall set proves solidly rewarding.

• "Plenty, Plenty Soul" is a fitting title for one of Milt Jackson's strongest late '50s efforts. Sleek ensemble work from two different but equally credited talents, Quincy Jones' arrangements and Jackson's own fleet, buxant vibes are all pleasures.

• "The Boss Of The Blues" is Joe Turner, the Kansas City shouter whose first hit record was also one of Atlantic's. The postwar blues era it reflects now looms as centrally to pop and rock as it long has to jazz.

• "The Laws Of Hubert Laws" is a turning point for Hubert Laws, at least in career terms, and his partnership with pianist Chick Corea is caught on the eve of both players' commercial ascendance after this mid-'60s date.

Throughout the series is exemplary in its annotation, frequently restoring original liner copy and always providing full session information. Whether or not Atlantic elects to restore its recording activity in jazz, this new historical venture thus promises to keep the label's image alive. **SAM SUTHERLAND**

BUT MONEY NEEDED

Kansas Artists Eye Their Hall Of Fame

By DAVE DEXTER JR.

LOS ANGELES—A grant of \$9,000 from the National Endowment for the Arts will be used as seed money for the establishment of a Jazz Hall of Fame in Kansas City, Mo.

Carroll Jenkins, executive director of the Mutual Musicians Foundation, reports that a 1979 feasibility study placed the cost of a hall and an adjacent jazz club at \$500,000. But today, says architect Lawrence Goldblatt, as much as \$1 million would be required to renovate three old buildings in the 18th St. and Highland Ave. area, once the headquarters of AFM Local 627 before it was combined with Local 34 in 1970.

Kansas City spawned more than its share of globally celebrated jazzmen in the 1930s. The list includes Count Base, Charlie Parker, Ben Webster, Mary Lou Williams, Andy Kirk, Jay McShann, Bennie Moten, Julia Lee, Harlan Leonard, Joe Turner, Pettie Johnson, Jesse Price, Gene Ramey, Jimmy Witherspoon, Gus Johnson and numerous other musicians, most of them affiliated with big bands.

But the funding of his organization plans to rebuild the 57-year-old Scott's Theatre Restaurant-Show Bar, now in disrepair, into a jazz venue which would be the finest in Chicago and the West Coast.

The old union building also would be renovated, and turned into a Hall of Fame. Jenkins says his organization faces the problem that must be faced, Jenkins admits. A possible source might be the endangered properties fund held by the National Trust for Historic Places. Another possibility is having the property designated as a local historic landmark, which could attract investors looking for a tax shelter.

Architect Goldblatt says the first step in the project would be to locate the properties up to Kansas City codes.

Kansas City's position as the hub of the U.S. jazz began to de-

Jazz Moore TV Show Is Jazz, But A Secret

LOS ANGELES Veteran singer Phil Moore is ignoring conventional television wisdom by tackling the whole spectrum of jazz for a syndicated TV show.

"Add Lib," the new half-hour series runs in production for a launch early next year, intentionally adds jazz to its title, since Moore describes a projected talent lineup that will veer into fusion, blues and other genres.

N.O. Festival April 30-May 9

NEW ORLEANS—The Greater New Orleans Tourist & Convention Commission has confirmed that the 1982 edition of its annual New Orleans Jazz and Heritage Festival will run from April 30 through May 9, 1982.

The 13th yearly presentation of jazz, rhythm & blues, Cajun, gospel and other styles influential in the city's musical development will feature evening concerts at various sites throughout the city, while daytime activities will again be held on the infield of the 109-year-old Fair Grounds Race Track.

The constant, though, is a format that breaks from commercial TV's usual strategy of heaving to safer mainstream styles in search of the largest audience.

Says Moore, "It's a musical show, featuring performances, not interviews. It has a broad scope of jazz, and will offer a lot of people you don't see too much on, like Alvin Phillips or a Jon Hendricks."

Moore, whose successful vocal career was followed by an equally influential second phase as a respected vocal coach, is confident that the television industry's recent narrow approach to cable, pay and home video makes the timing right for "Add Lib."

"We're shooting for people who like jazz, who like to see really creative people creating, and we believe there should be a sizeable black audience already there for this," he

argues. In the past, that slant alone would likely have met with resistance from potential syndication clients, but Moore allows that the trend toward more specialized syndication packages is on his side.

"This was an idea I've had for a long, long time," he notes, "but about six or seven months ago the time was finally right." An old friend, director Duke Goldstone, went to syndicator Cinema Arts, pitched them on the concept, and got the green light to begin production.

Thus far, artists tapped have included Maxine Weldon, Jerome Richardson, Esther Phillips, Eddie Vinson, Freya Payne, Kenny Burrell, Jimmy Smith, Linda Hopkins, Jimmy Witherspoon, Marilyn McCoo and Billy Davis, Eric Anderson and O.C. Smith. In all 40 programs are slated for completion by year's end.

Survey For Week Ending 11/28/81

Billboard Best Selling Jazz LPs				Survey For Week Ending 11/28/81			
	This Week	Last Week	Weeks on Chart		This Week	Last Week	Weeks on Chart
1	★	1	10	1	★	22	30
2	★	2	7	2	★	24	24
3	★	3	3	3	★	28	28
4	★	4	1	4	★	25	16
5	★	5	1	5	★	36	2
6	★	6	12	6	★	40	2
7	★	7	5	7	★	38	2
8	★	8	4	8	★	34	33
9	★	9	1	9	★	34	32
10	★	10	11	10	★	35	37
11	★	11	13	11	★	36	32
12	★	12	18	12	★	29	15
13	★	13	14	13	★	41	19
14	★	14	17	14	★	42	17
15	★	15	16	15	★	41	18
16	★	16	11	16	★	34	14
17	★	17	22	17	★	42	17
18	★	18	20	18	★	43	18
19	★	19	19	19	★	44	26
20	★	20	27	20	★	46	19
21	★	21	25	21	★	46	20
22	★	22	14	22	★	42	26
23	★	23	14	23	★	46	20
24	★	24	21	24	★	45	16
25	★	25	21	25	★	45	16

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NOVEMBER 28, 1981, BILLBOARD

POLYGRAM TOPS Classics Have 15% Bite Of Swiss Market

By PIERRE HAFSLER

ZURICH—Classical product sales account for approximately 15% of the \$140 million record and tape market in Switzerland, one of the highest market shares anywhere for the type of music.

That's in spite of the fact that classical records here retail at higher prices (generally in the \$10.50 to \$14 range) than pop or MOR material. Of that 15%, PolyGram Switzerland now claims a 40% share, following the merger of classical and other catalogs of Phonogram and Polygram here with the operation of the same firm in Switzerland gets anywhere near this figure.

But the success story is not due entirely to locally produced recordings. International PolyGram technica teams regularly visit Switzerland on recording missions. The international classical festival of Lucerne in Switzerland, the Lucerne Festival, Zurich and Ascona-Locarno open up unique opportunities for local recordings of many of the world's leading artists.

These recording activities are planned within the Swiss PolyGram group mainly for Deutsche (Continued on page 66)

JIMMY DORSEY SINGER SUCBUMS

Bob Eberly's 2 Year Bout With Cancer Stops At 65

By DAVE DEXTER JR.

LOS ANGELES—Bob Eberly's two-year bout with cancer ended Tuesday (17). He died at the home of a daughter in Glen Burne, Md. "He was one of the most popular singers of the big band era of the 1930s and '40s with at least 10 gold records to his credit, all made with the late Jimmy Dorsey's orchestra."

Bob's friends called him "Eb" and he was celebrated for his lacrosse soccer humor. Along with Perry Como (Ted Weems), Jack Leonard (Tommy Dorsey), Kenny Sargent (Glen Gray's Casa Loma), Dick Haymes (Harry James) and Frank Sinatra, who succeeded Leonard with Tommy Dorsey, Eberly was rated as an extraordinary baritone; second to none artistically.

When Sinatra went out on his own in 1942, he regarded Eberly as the best of the band singers. In 1943, Sinatra told George T. Simon, editor of the influential Metronome Magazine, that he was "scared" Eberly would succeed as a single act before he (Sinatra) had a chance for solo success. But World War II killed Eberly's plans. He served in the army before joining Jimmy Dorsey in 1943 and watched Sinatra—his close friend—become the most acclaimed singer in the world.

Born in 1916 in Manchester, N.Y., Eberly joined the Dorsey Brothers band in 1935, recording "Chasing Shadows," "You Are My Lucky Star" and other ballads when he was 19 years old. He had the leading Dorsey siblings each went his own way. Bob remained with Jimmy.

Their versions of "I Was Doing All Right," "Body and Soul," "The Breeze And I," "I Understand," "Mama Elena," "Blue Champagne," "My Sister And I," "My Devotion" and other ballads of the period became big sellers, but the best was yet to come.

When blonde, Ohio-born Helen O'Connell joined the JD aggregation in 1939, arranger Toots Cam-

arata conceived a series of charts in which Eberly and Helen shared vocal parts on the same song. And thus were million-sellers like "Amapola," "Green Eyes," "Tangene," "Brazen Eyes," "You're Blue And Broken Hearted," "Time Was" and "I Got All on the Old Decca (now MCA)" label.

Eberly's family name was spelled Eberle. "I got tired of spelling me Ebeerul," he once told this reporter. "Adding the 'y' did the trick."

A younger brother, Ray, who also achieved stardom singing with the Royal Glenn Miller orchestra, stubbornly stuck to the original Eberly spelling. Ray died in 1980. Another brother, Walter, also was a singer for a brief period 40 years ago.

Bob Eberly appeared in two motion picture, "The Fleet's In" for Paramount and "I Dood It" for MGM. He married showgirl Florence Callahan in Chicago 40 years ago. They made their home in Great Neck, N.Y.

"When I first joined the JD outfit," Helen O'Connell recalls, "I had a crush on Eb but he was so straight-arrow he never noticed my interest. When he married Florence I was shocked—but I got over it." O'Connell now lives in Beverly Hills and remains active singing.

Many of Eberly's final months were spent undergoing treatment at Sloan-Kettering Institute in New York. His last engagement was about 18 months ago at the Top Of The Pops. When he married Florence he had survived the removal of a lung and four heart attacks before succumbing last week.

Only a month ago, four of his recorded vocals were reissued in the Franklin Mint Record Society's Swing Era series. Many of his old masters are consistent sellers in an era of cassette sellers, but the best was yet to come.

When blonde, Ohio-born Helen O'Connell joined the JD aggregation in 1939, arranger Toots Cam-

Davies Hall Sessions 'Wonderful'

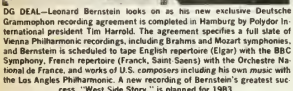
SAN FRANCISCO—Despite recurring complaints of acoustic dequency since the Davies Symphony Hall opened in fall 1980, Polygram's producer Wilhelm Hellweg, who completed digital recording of three albums with the San Francisco Symphony Oct. 23, says "We have no trouble getting a wonderful sound. We are very happy with the results we got and so were all the artists." During the past year, Hellweg himself had made various suggestions for modifications in the hall's reflectors and banners to improve the sound.

"As a recording studio, the hall sounded fine," says Hellweg. "It made our life very simple."

The orchestra's first recording in six years, featuring new music director Edo de Waart, include soprano Margaret Price in Mahler's Symphony No. 4, an all-Repigi recording including "The Pines of Rome" with Amelia, and "The Birds"; and the third, an all-French recording "Ravel's 'Scheherazade'" featuring soprano Price with Amelia, and the "orchestral Elue" with Amelia and mezzo-soprano Joyce Taylor, and two songs by Henri Duparc, "Chanson Froite" and "L'Invention Au Venise" with Amelia.

Hellweg, who has been with Philips since 1964, has done most of the label's work in England and has made 100 classical recordings with de Waart since 1972.

Hellweg says he does not expect release of the records until next September, with a return visit to the hall in 1983. He is recording about this time next year. Hellweg says there is discussion of a possible triple-LP package for special marketing in the San Francisco area.



DG DEAL—Leonard Bernstein looks on as his new exclusive Deutsche Grammophon recording agreement is completed in Hamburg by Polydor International president Tim Harrold. The agreement specifies a full suite of Vienna Philharmonic recordings, including Brahms and Mozart symphonies, and Bernstein is scheduled to tape English repertoire (Elgar) with the BBC Symphony, French repertoire (Franck, Saint Saens) with the Orchestre Nationale de France, and works of U.S. composers including his own music with the Los Angeles Philharmonic. A new recording of Bernstein's thoughtless success, "West Side Story," is planned for 1983.

HOME OF LSO Subscription Plan Key To New London Venue

By PETER JONES

LONDON—The Barbican Arts and Conference Centre here, providing the London Symphony Orchestra with its first permanent home, opens with a gala concert, March 3, 1982, just five years behind schedule and a final cost of some \$720 million against an initial estimate of a mere \$36 million.

Also resident in the new center will be the Royal Shakespeare Company.

For the LSO, there will be 107 concerts there between March and December next year. To attract audiences to the 2,000-seat concert hall, there will be the biggest concert subscription scheme operated in the U.K., giving, for instance, a 33% discount on 12 performances.

And for the first time, the LSO will be able to work intensively for extended periods with its various conductors, Claudio Abbado (principal), André Previn (conductor emeritus) and Sir Colin Davis (principal guest conductor).

Also in residence in March will be Vladimir Ashkenazy and the Yehudi Menuhin and Rudolf Serkin, followed in June by Hans Werner Henze and Sir Michael Tippett in November.

Serkin has invited Abbado and the LSO to record for Deutsche Grammophon all the Mozart piano concertos with him, and that project is expected to take three years or more.

The concert auditorium is a three-tiered amphitheater enclosed and textured in wood, reckoned an excellent acoustic and for music. But the work expected to be brought by music critics here to be well worth while.

Writes one "A concert hall that is at once simple and dramatic, resonant and clear in sound presence, represents a notable gain for London."

One performance innovation: early week concerts will start at 6:30 p.m. in a bid to lure London's 350,000 daily commuters.

NOVEMBER 22, 1981, BILLBOARD

Classical Notes

The St Paul Chamber Orchestra's 18th bicentennial concert will feature Decca's Grammy album (aka manager and producer Stephen Paul) noted Hayes Authority. Paul discusses music and humor in Hayes's work and there will be discussions from symphonies and quartets. It's part of the Ivan City Orchestra's month-long festival of works by Haydn and Stravinsky. PBS' arts "Premiere And The Pittsburgh" series is returning in 1982 with three new hour-long episodes. Andrew Davis's guests will be British composer Sir Michael Tippett, Oliver Knussen and John McCabe in one new concert reviewed in this column. The series is produced by WGBH Pittsburgh. Gian Carlo Menotti's new children drama "The Secret of the Old Castle" will be staged in the Birmingham Grand Opera House (Globe World) in 1982. It was commissioned by the Birmingham Opera Society with De Post understanding Japanese extracts from his first top ten pieces in the Eighth International Henry Menckens World Competition held recently in France. Paul The gold medal went to 18 year old Roko Uchikawa, the youngest contestant and one of four prizewinners. Eugene O'Neale, pianist, Yale Univ. Composers Recording Inc. is now on EMI 35. The increase to four discs per set. The Indian String Quartet's 13 new recordings of Schubert's "Death" and "The Wanderer" were

released in November. The quartet, which has issued a total of 95 works, is celebrating its 25th anniversary. Frederick Sauer, chief conductor at New York's Riverside Church, will be soloist in the Chicago Symphony's Mahler organ Concerto, Nov. 27. The program, led by Erik Leifmatt and also featuring soprano Lucia Popp, includes six works featuring organ. It's 30 years since orchestra hall here had a page organ. The Chicago Symphony's new Chamber Orchestra (formerly the Y Chamber Orchestra) will be Bethlehem's "Pastoral" for the Decca.

Artists to End Hunger, a new joint project of Gramercy (sponsored by the World Bank) will stage its last benefit performance, Dec. 6 at Carnegie Hall. All performers, including David Gray, Jimmy Taylor, the Cleveland Quartet and the New York Chamber Orchestra, have donated their services. The last New School CD Music has set up a \$5,000 annual composition prize honoring the late Dr. Howard Hanson. The competition is open to American composers. 18 in 74 years old who have written works for chamber orchestra which have not been performed. Bin Ito Kazuo and David Domingo are lead singers at last month's CBS Records, mixing in London of Patrice LaRoche. The winners are conducted by Leon Maunder. RUM PERKINS

OFF-BROADWAY REVIEW

Score Is 'Crisp' Strength; Storyline, Acting Is Not

NEW YORK—Like the fan dancer in the oldtime burlesque show, "Crisp," the new musical now at the off-Broadway Int'l Theatre, promises a whole lot more than it actually delivers.

The strongest feature of this production of the Hispanic American Theatre is the score, which has been created by an outstandingly talented "Hair" fame, although, curiously, his name is not listed on the program. (Credit is given to Equianor composer Manuel Del Fuego.) It's a score that, without the exception of Cuban born Tania Leon, whose Broadway credits include "The Wiz," "Carmenita" and "Godspell," is an interesting mix of Cuban sounds with a generous sprinkling of Spanish classical thrown in. The blending of guitars, horns, electric piano and percussion instruments create the texture of Cuban music for the more than 18 years featured.

Also, beyond the music, the show falls apart. Dolores Pinks, who has written some pretty and contemporary lyrics has in turn written a weak story that lacks originality. Her story is based on a pair of peroxide-

vagabonds who drift into an unsuspecting town and proceed to con their way to fame and fortune. The problem is that there has been so many variations of this same theme in the past that without an inventive angle it falls as flat as yesterday's soda pop.

Also playing the show is the blatant, but not really so, detour to being strangled by a man. Men have pretty strong voices that show potential for the future, but, with the exception of Manuel Martinez, in the lead role of Crisp, without an inventive angle it falls as flat as yesterday's soda pop.

Marinera, a graduate of the Academy Of Performing Arts in Havana, practically carries the show in Crisp's role. Crisp, who has a strong voice that shows potential on parlaying his gift of smooth talk into a comfortable livelihood for himself and his travelling companion under, played by Felipe Gonzalez.

Given the limitations of the Intar stage, Larry Brodsky has designed some lovely and delicate sets and Max Ferra's direction moves the actors through the show with a relative degree of grace. RADO LIFE JOE

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		Ecuador	11		

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...Speak To The World-Wide Spanish Market!

Disco Mix

By BARRY LEFFERER

NEW TROPICANA Records is offering one of its most interesting releases in a reworking of the release of A&J's 12 inch 33 1/3 in titled "Japanese Boy." This disk runs 3 1/2 minutes and is an extended version of the 4:5 that was the hit. It's George & Glenn Drenth's mix. It pervades the disk with the artist's highly pitched yet luscious and compelling vocals backed by Eurodisc arrangements that contain a steady driving beat. An instrumentals' break midway through the tune is reminiscent of the music of ABBA. Produced by Ned Ross, the mix is by Russ Gardner. A certain charisma is evident resulting from the combination of pop and disco favored elements. Drays will definitely find favor with this "Red & Grey mix."

Emphasis is placed on sauphonic instrumentation with effective synthesizer support adding a pop feeling to the record.

Cardi Starr's latest 12 inch 33 1/3 rpm is titled "Count On Me" and contains the artist's tender and probing vocals. The mix gives it a roughness. Have a certain intimacy that should keep the dance floor active. The mix should 4:05 length offers the delay an instrumental version on the flipside that will certainly receive play. Written by the artist, this mix was produced by Dave Crawford on Sugarhill Records.

Fans of Ringo Starr will not be disappointed by the artist's LP for Bedweaver Records, titled "Stop And Smell The Roses." Starr has used the talents of Homer Banks, Paul McCartney and George Harrison by recording some of their tunes. "Private Property" contains an infectious dance mood and "Attention" is a pretty vocal both produced by McCartney. Harrison produced "Rock My Brain" and "You Belong To Me." Harry Nilsson gives a new treatment to Starr's own "Back Off Boogaloo," as well as a distinguished production to the LP's title "Stop And Take Time To Smell The Roses." Not to be overlooked is the bluesy "Dead Guitars," produced by the artist and Ron Wood. "No Way To Go" is a bluesy, soulful, and soulful mood and another worthwhile selection. Sent projects a likeable quality on all of the cuts and this set is a real treat in another accomplishment in his solo career.

Other 12-inchers that will attract play and positive response from dancers include Tracy Turner's "Sexy Shal," mixed by New York deejay Lynn Lay. This funk and brass driven tune features an energetic low that gives it 10 length.

Lups, Inc. returns with "Wild Me Down," produced by Stephen Greenberg and taken from the group's Cashaloha LP, "Disorder Music." Heavy vocoder and lively keyboard instrumentation has a intermixer with lively guitar riffs. This

group has had tremendous success in the past and has no new direction.

The Tampa Bay Record Pool 20 report compiled by Bobby Slater shows that Duran includes on its up and coming list, the following "Inside You," Isley Boys, I Neck, "Baby Snatcher," Rex's Latest Album, "Sally," Sally Army from My Love, "Sally Army," "My And Ron," the Barklys, Mercury, Come

Let Me Love You, "Jeannie "Lady Gay," Prelude

The Virginia-C Record Pool 50 playlist, reported by director Randall B. Pines, reports the following showing but covered movement on his charts: "Nobby Days," Karen Seal, R&C "Quality," "Nobby Days," by Warren, Emer "Quality," "Sally's B," Patti LaBelle, Philadelphia original mix, "You Got The Love" Arthur Alexander, Incalculator, "Up Perspective," by New Combo.

Twelve inches that should be checked out include Michael Henderson's "We Are Here To Get You," "Sally Records," has released the "Sally's Come Back Love," from "Sally" from the group's album "Concept." Artist's new 12 inch release is "Shaka." It is produced by Jimmy Simpson.

One of the more popular recent soundtracks is "Chests 21 Fire" compiled by Vealgie. Ernie Turner has taken the three music from this movie and given it a great up doo beat that is sure to catch on. Available on West Records. This 12 inch runs 5:44 minutes. Produced by Quincy Jones and arranged by Michael Omartín. The singer and haunting melody is kept tight and given a driving, desirable beat.

Racism Charge Made

* Continued from page 58

dent that we will eventually be able to have the charges against the defendants dropped." Those charges include alleged sale of narcotics, and loitering for the purpose of using drugs.

Meanwhile, many of the arrested partners who claim that when the police raided the place they put guns to the heads of everyone, handcuffed them and took them in paddy wagons to the station house, are contemplating bringing civil charges against the police.

The Gotham disco remains closed pending resolution of the problem.

Billboard

Survey For Week Ending 11/28/81

Disco Top 80

Pos	Last	Weeks on Chart	TITLE/S, Artist, Label	Pos	Last	Weeks on Chart	TITLE/S, Artist, Label
1	1	9	CONTROVERSIAL-LET'S MOON-Prince-Warner Bros. (LP) BSC 3600	48	4	4	SPASTICUS (AUTISMUS)-Ian Ory-Polydor (LP) PD 16337
2	8	8	CAR RIDE MOVIE-Adrian Romantec-Atlantic (12 inch) DMO 4819	49	29	12	START UP-Boiling Strokes-Boiling Strokes, NY & Co. (LP) MGP 16055
3	6	6	LET'S GO-Earth, Wind & Fire-Columbia (LP) TC 37548	43	14	43	LOVE HAS COME AROUND-Donald Brice & 125th Street, NY & Co. (LP) FJ 5653
4	12	10	WOODEN SHOE-Whodunnit & Genus-Topic Tom Capri-Warner Bros. (LP/12 inch) SPK 3678/5387 4914	44	4	4	DO ME TONITE-WMC/Quality (12 inch)-Human League-Virgin (LP) Import
5	10	10	WANGING MY SPIN-Genesis (12 inch) WEA 6012	54	5	2	DO YOU LOVE ME-Part Austin-Weaver/Warner Bros. (LP) WBS 3591
6	14	14	MERELY W/ANNA TAKE YOU HOME-Mercury Cowboys-Fusion (12 inch) PFSF 003	47	7	7	STREET MUSIC-Berg-Gang-Superstar (12 inch) SS 4194
7	14	10	DO YOU LOVE ME-Part Austin-Weaver/Warner Bros. (LP) WBS 3591	48	15	62	GET IT UP/COD-The Time-Warner Bros. (LP) BSC 3589
8	7	10	MARY MONY-Billy Idol-Christy's (LP) CP 4000	56	2	2	THE SPIRITS IN IT-From La Bette-Philadelphia International (LP) P 421
9	10	10	MAGIC NUMBER-Nerber Nacasa-Columbia (LP) BL 37187	55	2	2	TARGET FOR LOVE-Our Daughters Wedding-EMI (Man/FL) MLP 19000
11	7	11	HAPPY DAYS/TEES' HAPPY-North End Publishing, Man/FL Wallace-Emergency (12 inch) ENG 6520	57	1	1	MIRROR MIRROR/LOOK THAT BODY-Diana Ross-RCA (LP) A&J 4157
16	6	6	CAN YOU FIRE IN MY HEART-Melanie Kanel-Cadet (LP) C 102	59	5	8	ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME-Debra DeLeon-Hendness (12 inch) 48 02541
15	9	9	TAKE MY LOVE-Melba Moore-EMI (LP) SL 17060	57	5	8	HOLD ON I'M COMING-Aretha Franklin-Arista (LP) AL 5552
19	6	19	R.E. EXPRESS-Rose Royce-Whitfield (LP) MPH 3670	57	5	8	I CAN'T GO FOR THAT (No Can Do)-Daryl Hall & John Oates-Atlantic (12 inch) 48 02541
14	9	9	HOMOSAPIENS-Pete Shelley-Genes (12 inch) import	62	2	2	CANT BELIEVE MYSELF-Kobosch-Christy's (LP) CHR 1350
18	6	6	GIVE IT TO ME-Compass-Prelude (12 inch) PRLD 0515	64	2	2	CHRISTMAS-Donna Summer-WCA (LP) A&J 4157
20	4	20	ROCK YOUR WORLD-Words & Co.-Chaz Roni (LP) BSC 3670	65	2	2	TODY THROUGH-Don Grigs-BSC (12 inch) BC 401
17	15	17	LET'S START A DANCE AGAIN-Boyz-n-the-Bass Featuring Dr. Perm Johnson-Phase II (LP) MCA 8952/CAE	65	2	2	B.T.O.B. (Bring Your Own Body)-Tate Fox-Destiny (LP) OR 190
23	5	23	NODODY ELSE-Kareem Khalil-RCA/Quality (12 inch) ORFC 004	60	45	5	PHYSIC-Clayna Nunn-JMC (LP) MCA 5279
12	11	12	HUPBIDI WUZDI WAZU-N10 - Sam (12 inch) 12 inch import	60	45	5	JUST CAN'T GET ENOUGH-Depeche Mode-Mute (12 inch) import
25	7	25	PLAY TO ME/PENTHOUSE IS PAYMENT-Heaven 17-Virgin (LP) Import	61	4	4	SUNNY DAYS/PAPA'S GOTTA BRING NEW PIGMA-Pigskin (12 inch) TEES 1205
26	5	26	TAKE MY HEART GET DOWN ON IT-It's all and the Game-Dee/Polygram (LP) DSR 8902	61	4	4	BETTER THOUGH/SECRET FIREWORK-MCA (LP) MCA 5270
22	7	22	96 YEARS-Thea Houston-RCA (LP) A&J 4157	63	2	2	YOUNG TUBES-Brad Stewart-Warner Bros. (LP) BSC 3670
23	13	23	NEVER TOO LATE-Luther Vandross-Epic (LP) FJ 5785	63	2	2	S.Y.-Dolly Dots-Atlantic (12 inch) DMA222
24	14	24	TAMTID LOVE-WHERE DO OUR LOVE GO-Salt 'n' Sun-Atlantic (12 inch) DECS 43955	66	2	2	NO FRILLS-Tina Turner-Warner (12 inch) WES 22137
15	15	15	YOU'RE THE ONE, DISCO RICKS-Boyz-n-the-Bass-Moby Dick Records (12 inch) BSC 3670	66	2	2	THIS HAVES BE HEAVEN-Jerry Carr-Atlantic (12 inch) DMA222
26	11	26	OUT OF MY HEARTS-Boyz-n-the-Bass-Fourteen Records (12 inch) FRD 311	67	41	16	ZULU-The Quicks (12 inch) 429-0433
27	24	27	DOWN STON THE TRAIN-Phyllis Nelson-Tropicque (12 inch) 10104	68	42	25	NUMBERS-COMPUTER NUMBER-COMPUTER LOVE-Katharine-Warner (LP) HS 3548
28	3	28	LOVE EVERY-Gaye Adams-Prelude (12 inch) PRLD 018	69	52	10	I HEARD IT THROUGH THE GRAPEVINE, SO DIFF
34	7	34	TELECOMMUNICATIONS-Preck of Seguelis-Jeez (12 inch) import	70	51	10	SO FUFF-Roger-Warner Bros. (LP) BSC 3594
35	6	35	INSIDE YOU-Isley Brothers-Tuck (LP) FJ 37333	70	51	10	THIS KIND OF LOVE-The Whispers-Sally-RCA (LP) 12 inch-PLP 3976-YO 12299
31	15	31	OUR LIPS ARE SEARED-Go-Go's-RS (LP) FJ 37021	71	53	7	STEP BY STEP-Peter Griffin-EMI (12 inch) import
32	15	32	FUNKY SENSATIONS-PORSON-Gene Melry-Atlantic (LP) NY 19388	72	58	15	HENNY HENNY-Strakos-Prelude (LP) PRL 18100
33	7	33	TEARIN' BACK FORTH THROUGH BEING COOL/GRAND UNDER-Dea-Whisper (LP) BSC 3595	72	8	8	I'LL CANT GET IT TO THE WIND-Snaps Monks (LP) BSC 3595
34	7	34	TONGUE TIE ME-Phyllis Nelson-Atlantic (LP) 3614	74	41	31	SWAMP FREAK-LOVE IT TO ME BABY-GHETTO LOVE-RK James-Gody (LP) BSC 3600
40	3	40	DO IT AGAIN-Prullie Barnes-Bash TX (12 inch) CO 600	75	59	3	GET LOOSE-DO YOU BELIEVE IN MAGIC-Warner Bros. (LP) BSC 3595
36	9	36	EVERYBODY NEEDS SOMEBODY SOMETIMES-Ann Weaver-First America (12 inch) FJ 1203	76	73	4	ONE WORLD, TWO MUCH INFORMATION, EVERY LITTLE THING SHE DOES IS MAGIC-Police-Atlantic (LP) SP 3730
41	5	41	I WILL FIGHT-Gladys Knight-Columbia (LP) TC 37086	77	69	12	LOVE IN THE TIMES-Harmonia League-Red (12 inch) import
42	5	42	SMALL SNAKE PARTY/Lights-Slay-Atlantic (LP) WJ 5777	78	71	9	SOMETHING ABOUT YOU-Tbone Burnett-Capitol (LP) BSC 3595
43	5	43	CALL ME WHEN YOU TOUCH ME-Sally-Sabado (LP) BSC 3595	79	70	9	DISCO RICKS-The Original Mass-JDC (12 inch) CO 1210
44	30	44	HEART HEART-Gradesha Hunt-Prizm (12 inch) PLS 012	80	77	6	BACK TO THE FUTURE-Tight Fit-Atsuta (12 inch) CP715A

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Billboard Hot Soul Singles

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Survey for Week Ending 11/28/81

Week	This Week	Last Week	TITLE, ARTIST	Weeks on Chart	This Week	Last Week	TITLE, ARTIST	Weeks on Chart	This Week	Last Week	TITLE, ARTIST	Weeks on Chart
2	1	2	LET'S GROOVE - Black & White (Columbia)	37	1	2	LA LA MEANS I LOVE YOU - Paul & Paula (A&M)	78	1	2	NOV THAT I KNOW - The Emotions (A&M)	78
3	1	3	YAKI YAKI - Paul & Paula (A&M)	35	2	3	STAY ANNA - Anna (A&M)	79	3	4	SOE OPEN - Boyz n the City (A&M)	79
4	1	4	CONTROVERSIO - Philly (A&M)	40	3	5	ARE YOU HAVING FUN - Donna Summer (A&M)	80	4	5	FEEL MY LOVE TONIGHT - Philly (A&M)	80
5	1	5	TURN YOUR LOVE AROUND - Philly (A&M)	41	4	6	CALL ME - Philly (A&M)	81	5	6	QUICK SLICK - Philly (A&M)	81
6	1	6	NEVER TOO MUCH - Philly (A&M)	42	5	7	SHAK - Philly (A&M)	82	6	7	IF YOU THINK YOU'RE LOSEY - Philly (A&M)	82
7	1	7	SMAP SHOT - Philly (A&M)	43	6	8	NOV IN THE FINE LINE - Philly (A&M)	83	7	8	ROCKIN' THE BEAT - Philly (A&M)	83
8	1	8	FALL IN LOVE - Philly (A&M)	44	7	9	I WANT YOU - Philly (A&M)	84	8	9	MAGIC NUMBER - Philly (A&M)	84
9	1	9	INSIDE YOU - Philly (A&M)	45	8	10	LOVE LINE - Philly (A&M)	85	9	10	COOL - Philly (A&M)	85
10	1	10	PULL FRANCES DANCER - Philly (A&M)	46	9	11	STAIN THE NIGHT - Philly (A&M)	86	10	11	JUST WANNA HOLD YOU - Philly (A&M)	86
11	1	11	SHARING THE LOVE - Philly (A&M)	47	10	12	FIRST LOVE LOVE AFFAIR - Philly (A&M)	87	11	12	BLACK BACK - Philly (A&M)	87
12	1	12	JUST ONES - Philly (A&M)	48	11	13	NUMBERS - Philly (A&M)	88	12	13	EVERY ONE SHOULD HAVE ONE - Philly (A&M)	88
13	1	13	PULL FRANCES DANCER - Philly (A&M)	49	12	14	STAIN THE NIGHT - Philly (A&M)	89	13	14	YOU GOT YOUR WAY - Philly (A&M)	89
14	1	14	WHEN SHE WAS MY GIRL - Philly (A&M)	50	13	15	FIRST LOVE LOVE AFFAIR - Philly (A&M)	90	14	15	ANG IN - Philly (A&M)	90
15	1	15	TAKE MY LOVE - Philly (A&M)	51	14	16	NUMBERS - Philly (A&M)	91	15	16	LOVE ALL THE HURT - Philly (A&M)	91
16	1	16	SOMETHING ABOUT YOU - Philly (A&M)	52	15	17	STAIN THE NIGHT - Philly (A&M)	92	16	17	BOOGIE'S GONNA GET YOU - Philly (A&M)	92
17	1	17	SHOOTS UP - Philly (A&M)	53	16	18	NUMBERS - Philly (A&M)	93	17	18	SCHOOL DAZE - Philly (A&M)	93
18	1	18	HIT AND RUN - Philly (A&M)	54	17	19	STAIN THE NIGHT - Philly (A&M)	94	18	19	THEE - Philly (A&M)	94
19	1	19	FEEL THE FEELING - Philly (A&M)	55	18	20	STAIN THE NIGHT - Philly (A&M)	95	19	20	CELE - Philly (A&M)	95
20	1	20	ENDLESS LOVE - Philly (A&M)	56	19	21	STAIN THE NIGHT - Philly (A&M)	96	20	21	I BELIEVE IN LOVE - Philly (A&M)	96
21	1	21	WALKING INTO SUNSHINE - Philly (A&M)	57	20	22	STAIN THE NIGHT - Philly (A&M)	97	21	22	SOMETHING ABOUT YOU - Philly (A&M)	97
22	1	22	TONIGHT YOU ARE MY - Philly (A&M)	58	21	23	STAIN THE NIGHT - Philly (A&M)	98	22	23	SATURDAY SATURDAY NIGHT - Philly (A&M)	98
23	1	23	I CAN'T LIVE WITHOUT YOU - Philly (A&M)	59	22	24	STAIN THE NIGHT - Philly (A&M)	99	23	24	GHEPFO - Philly (A&M)	99
24	1	24	SMETTERS AS THE DAY GOES BY - Philly (A&M)	60	23	25	STAIN THE NIGHT - Philly (A&M)	100	24	25	BEHARE - Philly (A&M)	100
25	1	25	SHE'S A BAD MAMA - Philly (A&M)	61	24	26	STAIN THE NIGHT - Philly (A&M)	101	25	26	BREAKIN' AWAY - Philly (A&M)	101
26	1	26	BLUE JEANS - Philly (A&M)	62	25	27	STAIN THE NIGHT - Philly (A&M)	102	26	27	DE MIKE - Philly (A&M)	102
27	1	27	FUNKY - Philly (A&M)	63	26	28	STAIN THE NIGHT - Philly (A&M)	103	27	28	MARQUETTE MELLOYD - Philly (A&M)	103
28	1	28	IT MUST BE MAGIC - Philly (A&M)	64	27	29	STAIN THE NIGHT - Philly (A&M)	104	28	29	ME AND YOU - Philly (A&M)	104
29	1	29	I WILL FIGHT - Philly (A&M)	65	28	30	STAIN THE NIGHT - Philly (A&M)	105	29	30	INSPIRATION - Philly (A&M)	105
30	1	30	JOINTS ARE OUR LOVE - Philly (A&M)	66	29	31	STAIN THE NIGHT - Philly (A&M)	106	30	31		106
31	1	31	YOU'RE MY LATEST, MY GREATEST INSPIRATION - Philly (A&M)	67	30	32	STAIN THE NIGHT - Philly (A&M)	107	31	32		107

Philly Dealer Who Boycotts RCA Singles

By JEAN WILLIAMS
LOS ANGELES-In his fight against rising record prices, Bruce Webb, owner of Philadelphia's Webb's Department Store, a retail record and accessories outlet, is attempting to organize a boycott of artists along with dealers to boycott RCA's \$1.99 singles.

"In the past, when we tried to fight price hikes, we never included jukebox operators," says Webb, who also is a founding member of the Independent Record Retailers Protective Association.

"But jukebox operators are still in the industry and they are hurting at least as badly as we (dealers) are. With their cooperation we believe something can be done," says Webb. "The most elements of the industry we have fighting this thing the more effective we'll be. If RCA feels we can get away with this we may look up and some other labels may be following. I am making it clear that I will not carry RCA's 45's."

"I can't afford to sell singles at \$1.99. I am keeping my price at \$1.99," says Webb. "We note that he sells singles for \$1.33 and I will now have to pay that much for RCA's records. I am not going to do any more of that sort of thing."

RCA's singles are not the only records Webb has banned from his store. The outspoken shop owner has placed a sign at his store which says in part, "I refuse to carry Motown, Tama, Gordy and Soul 12-inch singles, known as disco, on such artists as Teena Marie and James Brown because they (Motown) have raised the price from \$4.98 to \$5.98 and I refuse to pass the cost on to you. Please we need your support!"

"We know the cost of practically everything has gone up, but this is ridiculous and we have got to fight it," he insists that "while the record industry is crying about the sales of blank tape, during the past year, by blank tape sales have quadrupled. Everyone is aware that it's because of the rising cost of records, he contends."

Webb also a principal in Philadelphia's recently opened record distributor, Triangle Distributors, cites some alarming figures concerning the attention of the area's music business.

"We have only one one-stop in Philadelphia, Universal One-Stop. Several years ago there were about 10. There are only two distributors, Universal and Triangle. A few years ago there were nine. Dealers have gone from 250 a few years ago to less than 70 today."

A testimonial dinner has been set for Joe "Butterball" Tambaro, music director at Philadelphia's WDAS-FM.

All proceeds from the event, to be held at the Franklin Plaza Jan. 22, will be split evenly between veteran

(Continued on page 8)

* Stars are awarded to those singles showing greatest appeal and sales strength. ** Suppliers are awarded to the products showing greatest upward movement in the course of week's chart (Philly Moves). *** Recording Industry Assn. of America award for sales of 1,000,000 units. (See individual by date.) Recording Industry Assn. of America award for sales of 2,000,000 units, indicated by triangle.

R&B DENIED? Criticism Of Warner-Amex Ignites Industry At Video Conference

By CARY DARLING

Continued from page 4
10 years from now, there will be a performance rights show."

Again it was Ayeroff who replied "We sell music. I don't care what form it takes. I'm in the music business, not the record business," he noted.

However, there was some good news discussed. "A year ago, no cable company wanted to hear about music. Now they're knocking down our door for programming," said Chrystal Carhart.

Acknowledged Cooper, "Before, I couldn't get some operators interested in two of our biggest acts."

Stones and AC/DC Now those same companies are coming back and wanting them."

One of the problems stemming is that inflation curbs the production of enough videos to fill demand. "Record companies have tightened their belts considerably, but every artist wants a video," lamented Columbia Records' Newman. "So, we have to choose. Either it's the artist's contract to do a video or the artist is on a second or third release and is in a development pattern. With a new artist, we listen to the music and evaluate the record's potential."

Another question put to the major labels was their relationship with the video divisions. "We make our prices available to them and we make our artist available to them," noted Bergman of Warner Home Video and MTV "It will be a beneficial situation, as some projects we create and others are created by the artists themselves."

"The CBS Cable is completely separate from the record division," said Newman. "There is no working relationship between us, and the cable division is 'cultural.' At a senior management level, there may be some dialog between the two. The video division falls under CBS Records. We've done work through EPIC for RED Speedwagon and the Charlie Daniels Band."

"We're not dealing in full-length productions. We're using our shorts on MTV and other outlets. As for Warner Home Video, that is left to the artist and the management," offered Atlantic's Cooper.

An outgrowth of the black music on cable issue was how creative video music, regardless of an artist's race, can survive. "We can't knock under to the rationale of only supporting the mainstream artists," commented Ayeroff. "Artists like Devo and the Tubes were considered early on and now they are part of the mainstream. Progress boils over those boundaries. Also, you have to remember there are young people out there. People get there are 15-year-olds out there."



DIMPLED MIX—Richard "Dimples" Field, right, checks the mix on the new Ohio Players album, "Ouch," which he's producing and composing for Boardwalk. That's lead singer Sugar watching Field's handwork.

PROCEEDS-IF ANY-TO CHARITY

Dodgers' Single "All In Fun"

LOS ANGELES—The release by Elektra/Asylum of "We Are The Champions" New York, New York" by the Big Blue Wrecking Crew, better known as Steve Yeager, Rick Monday, Jay Johnstone and Jerry Reuss of the Los Angeles Dodgers, has triggered a series of national television appearances and airplay in the Los Angeles market.

coming appearance on the "Barbara Mandrell Show."

Additionally, nearly all local radio stations are giving the record airplay.

Gordon says "no one will ever mistake the guys for Sinatra" and it's all being done for fun and charity.

Although this is the first attempt by the ballplayers at singing, with all proceeds going to charity, a host of top season players donated their time and talent to the project.

Among the notables on the record are Jeff Porco, drums, Les Slater, bass; Gary Coleman, vibes, Tom Hensley, piano, Slide Hyde, trombone, Chris Bond, producer and lead guitar, and Carman Grillo, rhythm guitar.

The deal was made by Shep Gordon and Bob Emmer of Alive Enterprises, with both serving as "executive producers." According to Gordon, there are orders of 50,000 in the Los Angeles market.

The Big Blue Wrecking Crew has made appearances on the "Tonight Show," "Mike Douglas," "Good Morning America," "American Bandstand" and will have an up-

New On The Charts



SKOOL BOYZ "Your Love" ★

Skool Boyz, entering Billboard's Hot Soul Singles chart this week with their single "Your Love," is comprised of Chauncey Matthews, Fred Brown, Billy Sheppard and his brother (and group leader) Stan Sheppard. Stan, Fred and Chauncey were members of the Triple E Connection on 20th Century-Fox Records and, according to Stan, "When everyone else wanted to make a management change, we decided it was time to go our own way." When they talked his brother Billy into joining the group and Skool Boyz was formed.

The album was produced by Skool Boyz and Greg Williams, producer of Switch Executive producer was Destiny Records' vice president of promotion (and Stan and Billy's father) Bobby Sheppard who brought the hand to the label through his own production company, Bucks 7 Productions. All material on the album was written by the band, which is led vocally by Stan, with Billy on bass, Matthews on keyboards and Fred Brown on guitar.

For further information regarding Skool Boyz contact Bobby Sheppard, Destiny Records, 301 N. Robertson Blvd., Beverly Hills, Calif. 90211 (213) 734-9300

Billboard		Soul		R&B	
Week	Rank	Weeks on Chart	Title	Artist	Label
49	2	3	RAISE	Lee White & Eric Burdon	Atlantic
40	1	6	SOMETHING SPECIAL	Head & the Edge	De La Soul
41	4	4	CONTROVERSY	Philly Dazzlers	Philly
42	11	11	NEEN TO MUCH	Luther Vandross	Elektra
43	2	9	THE MANY FACES OF HOGER	Philly Dazzlers	Philly
44	6	9	IT'S TIME FOR LOVE	Philly Dazzlers	Philly
45	7	7	SHOW TIME	Philly Dazzlers	Philly
46	5	5	WHY DO FOLKS FALL IN LOVE	Philly Dazzlers	Philly
47	10	7	THE LOVE MANAGER	Philly Dazzlers	Philly
48	11	9	FANCY DANCER	Philly Dazzlers	Philly
49	12	20	IN THE POCKET	Philly Dazzlers	Philly
50	13	15	BREAKAWAY	Philly Dazzlers	Philly
51	14	6	ALL THE GREATEST HITS	Philly Dazzlers	Philly
52	15	31	STREET SMOKE	Philly Dazzlers	Philly
53	22	4	CRASH YOU	Philly Dazzlers	Philly
54	16	12	TWO	Philly Dazzlers	Philly
55	21	5	GO FOR IT	Philly Dazzlers	Philly
56	18	22	LIVE IN THE ALLEYS	Philly Dazzlers	Philly
57	24	4	CANDIDLY	Philly Dazzlers	Philly
58	43	2	MIGHTY SOUNDS	Philly Dazzlers	Philly
59	17	8	SOLID GROUND	Philly Dazzlers	Philly
60	23	19	CAR CAROLIN	Philly Dazzlers	Philly
61	24	15	THE DUDE	Philly Dazzlers	Philly
62	25	13	THE ALIVE	Philly Dazzlers	Philly
63	26	8	EVENYONE SHOULD HAVE ONE	Philly Dazzlers	Philly
64	25	11	LOVE GYNO	Philly Dazzlers	Philly
65	26	10	THIS KIND OF LOVIN'	Philly Dazzlers	Philly
66	31	7	STANDING TALL	Philly Dazzlers	Philly
67	30	24	THE GEORGE BENSON COLLECTION	Philly Dazzlers	Philly
68	31	24	IT MUST BE MAGIC	Philly Dazzlers	Philly
69	36	5	CHARLES AKE	Philly Dazzlers	Philly
70	33	14	COMPUTER WORLD	Philly Dazzlers	Philly
71	45	3	THE POET	Philly Dazzlers	Philly
72	37	8	SOMETHING ABOUT A WOMAN	Philly Dazzlers	Philly
73	38	8	PIECES OF A DREAM	Philly Dazzlers	Philly
74	42	2	FACE TO FACE CO.	Philly Dazzlers	Philly

Lundvall Speaks At B'na'i B'rith

NEW YORK—Bruce Lundvall, senior vice president of Elektra/Asylum Records, will address the next meeting of the B'na'i B'rith Music and Performing Arts Lodge on Dec 7 at the Sutton Place Synagogue, 225 E. 51 St. here. Lundvall will speak at 8:15 p.m.

* Stars are awarded to those performers showing greatest sales increase. Superstars are awarded to those performers showing greatest sales increase on the current week's chart. (P) denotes Copyrighted Material. All other material is in the public domain. All other material is in the public domain. All other material is in the public domain.



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Classical Taking Healthy 15% Of Swiss Music Mart

Continued from page 56

Gramophon (West Germany), Philips (Holland) and France's Erato, which PolyGram distributes here.

Leading Deutsche Grammophon sellers in that 40% Swiss market share are Karl Boehm, Herbert von Karajan, Leonard Bernstein, Pollini, Abbado, Fischer-Denkau and Werner Seyboth. Top Erato names are Armin Jordan, Michel Corleu, Jean-Pierre Rampal, I Solisti Veneti

and Maurice Andre, and the main PolyGram artists here are Alfred Brendel, Claudio Arrau, Heinz Holliger, I Musici and the Academy of St Martin-in-the-Fields.

What is most notable on the Swiss classical market today is a growing demand for budget releases, as individual records or as series. At series level, PolyGram has a powerful catalog, mostly through Gramophone, Favorite, and Resonance (DGI, Sequenza (Philips) and Fiori Musica (Erato). These releases retail between \$5 and \$8.

To stimulate further interest in top-price new classical product, PolyGram has launched its "Classic Of The Month" promotion campaign, in which albums sell for just \$10 during the first month on release, then go up to the normal \$14 mark later.

The October product offered in this way was a dual presentation—Edith Mathis' new recording of Wagner's Arias and Barbara Hendricks' interpretations of Geszwin material.

"Swiss classical fans also favor the "complete series" marketing format. One recent big-selling example was PolyGram's 16-record (or tape) package of digital recordings of Wagner's "The Ring."

The growth in consumer support for digital product has been fast and consistent here, PolyGram reports. Especially strong is release from the Deutsche Grammophon label. Top-selling items come from the Philharmonia Orchestra of Berlin, conducted by von Karajan.

Sven Werner Seyboth, who handles the Philips and Erato product here—"We're out to explore any possibility of increasing further interest in classical records here. To build consumer demand, we're offering extensive catalogs of classical material, in many cases much larger than in neighboring territories like Germany or France.

"Today, it's our policy to get new product out in the usual marketplace as soon as possible after release, in the same way as pop material is marketed. That marketing play has helped us build our present excellent share of the overall classical business turnover here, and we're looking to get an even bigger share of the cake."



LONDON SONG—Rupert Holmes, right, welcomes to ASCAP's New York office Russ Shipton, left, and Zippy Azzolini, winners of the songwriting contest to find a promotion song for London, sponsored by IBE Radio. British officials hope that the winning song, "London, City With A Smile," will promote London as effectively as "New York, New York."

IFPI, SPA Form Antipiracy Units

Continued from page 1

He adds that there are thought to be six major pirate manufacturers and 10 smaller ones in Singapore.

Assistance in this story provided by Michael Chiang.

Existing copyright laws lay down a maximum fine of approximately \$5,000 for those convicted of piracy. IFPI opened a Singapore office in July.

SACEM FINDS PARIS PIRATES

PARIS—Police here have released details of the latest major pirate operation to be discovered, based in Belgium and reckoned to be bigger than recently uncovered networks in Paris and on the French Riviera.

The initial investigation was conducted by SACEM operatives, who then informed the police. Eight people were arrested, among them Georges Vazard known as "Boris," whom an examining magistrate has now committed for trial, and at least one DJ on the juke.

The gang operated a double system, including both pirate copies of current cassette albums and cassettes copied from the latest singles. Songs were produced by a Belgian printer whose inlay cards included every detail, including "Reproduction prohibited without permission" warnings.

WEA Gears Low Choir LP For Tourists

SINGAPORE—Two million tourists visit Singapore every year, and WEA general manager Jimmy Wee sees every one as a potential customer for the third album by the Peter Dinklage Choir, simply entitled "Singapore," released in September.

Designed to reflect the spirit and atmosphere of the Republic, the \$3.50, 14-track album is "special" in many ways, says Wee. "The local government has been promoting community singing since late last year through radio and television.

This LP was an extension of that effort, and hopefully Singaporeans of all ages will identify with it."

The Singapore Tourist Promotion Board is said to be involved in discussions in helping to promote sales, through its national carrier Singapore Airlines, hotels, and established trading centers. And the airline plans a European tour featuring the Singapore Low Choir as part of the continuing efforts to promote the Republic.

The emphasis all through the al-

bum is on folksy nationalism. Six of the songs are on current school syllabuses, one an anthem to the national soccer team, and the combination of traditional tunes and originals sung in the local ethnic languages will, Wee hopes, come to be identified as closely with Singapore as "Waltzing Matilda" is with Australia. "I believe this album will promote our country in the best way possible."

When he first approached the 60-chord choir for a recording back in 1979, it was reckoned an unusual, experimental choice. But it was the first album that resulted, "Xmas In Singapore," quickly soared to 10,000 plus within the Republic, and the follow-up, "This Little Light Of Mine" was another landslide success.

Critics, however, said both records were too "religious sounding," and catered to an overly select audience. So "Singapore," the third in the series, was to some extent a counter to these accusations.

CHRISTIE LEO

CBS Sets Malaysia Subsidiary

Continued from page 6

EMI's foreign repertoire sales in Malaysia.

"Our local product has to be substantial," concedes Bond "I haven't done an appraisal of recording standards here yet, but I realize we have to be quality conscious. We certainly don't want to take on too many acts at the start. We must exercise discrimination and build a strong base with a few acts, then work our way up."

Bonds adds that he sees an abundance of talent here, which the company eventually intends to explore and promote in home and abroad. He believes Malaysian consumers will increasingly support their own acts in years to come.

CBS intends to join the Malaysian Association of Phonogram Producers and Distributors (MAPPD) and see ourselves as part of a burgeoning record industry, and we must form a united front against pirates," notes Bond.

The executive was involved in government negotiations over the formation of CBS Malaysia. Its evolution into a joint venture with local partners is an option for the future, he says.

Bond left Kuala Lumpur with hopes of setting up a similar arrangement in Singapore. He'll be entering the industry there, and a decision is expected soon.

French Retailer Fights High Tax With Discounts

By HENRY KAHN

PARIS FNAC, leading French discount retail chain, is initiating another campaign in its fight to win a reduction in the current 33% Value Added Tax on records and pre-recorded tapes.

Itagan takes the form of the company paying at least some of the tax itself, so forcing down prices to the public and forcing up consumer levels of antagonism against the tax. FNAC is offering its records at a price which includes just 17.95 VAT levy. This will result, says the company, in a retail price reduction of around 12% and, hopefully, boost sales further in the pre-Christmas season.

The system was initially introduced during the presidential and parliamentary elections and FNAC reports substantial sales increases, plus attendant value from media publicity for its anti-VAT protest. Other stores followed suit, but the government made no response.

FNAC has timed its new campaign to follow the start of discussions on the Finance Bill, which requires parliamentary approval for there to be any change in VAT rates. The problem for FNAC and the record business in general is that

there's a large budget deficit in France, so that cuts in taxation are even less likely than before.

But the industry still insists that action on its side. An increase in sales would compensate for the loss of Value Added Tax revenue, would return prosperity to a slumping industry and would ensure jobs at a time of nationally high unemployment.

Outspoken Polish Artist Hits With Topical Songs

By ROMAN WASCHKO

WARSAW—Asked what solution he suggested for finding a way out of Poland's current economic crisis, controversial musician/composer Jan Pietrzak says, "We should declare war on the United States, then surrender the next day."

And that's a fair sample of the kind of public utterance which has made the 34-year-old one of the biggest attractions in the Polish music business.

One of his recent triumphs was heading the Under Aegys Cabaret act at the Festival of Polish Songs in Opole (Billboard, July 25) when his song "Let Poland Be Poland," an epic tear-jerker, was a success.

He says, "In fact, I wrote that song four years ago when the Polish situation seemed equally hopeless. The creative artist has to show a sense of intuition. Sometimes he hits the bull's eye much later on. This song did just that."

Hansen Runs EMI Denmark

COPENHAGEN—New managing director of EMI Denmark is H.P. Hansen, who takes over as of Jan 1.

He is currently marketing director of Esprit, the Danish wing of the European radio/television retail chain, and prior to that was in charge of the records and tapes division of Fona, Denmark's biggest retail chain.

Celluloid In U.K.

LONDON—French label Celluloid has been licensed in the U.K. by Idans Records. First product is "Jukbox Babe," a single by Alan Vega.

Outspoken Polish Artist Hits With Topical Songs

Though Pietrzak is today at the peak of his fame, he's had a long artistic career. In 1963, he joined a group of amateur performers working out of students' student clubs, and the team produced some big names in the poetry-song/satire field, notably Ernest Bryll, Wojciech Myszyński and Janusz Kozla.

Setting up his own cabaret group, he handled administration, production, scripting, composing and he picked the star performer. He became his first prize at the Opole Song Festival of 1965. He formed his Under Aegys Cabaret act in 1967.

"But," he says, "I ran into constant problems over finding suitable premises in which to stage the shows." That was because the authorities, sensitive to sharp criticism of social and political aspects of Polish life, didn't want him soapboxing in large capacity halls.

He's very much a master of improvisation, believes that cabaret without aspects of the unexpected is dead cabaret. He once studied sociology, once worked in a factory.

Yet despite the current climate here of social and political attitudes in Poland, Pietrzak still faces attacks from aspects of the unexpected. His "Let Poland Be Poland," now accepted as a kind of "reserve" national anthem here, is revered by the authorities as being in variance with the "spirit of proletarian internationalism."

Lech Walesa, chairman of the Solidarity trade union organization so much in the news today, says he has been inspired by the lyrics of Pietrzak's latest cabaret production is that it lacks a bitingly satirical onslaught on Solidarity.

NOVEMBER 28, 1981, BILLBOARD

Yamamoto Joins Warner-Pioneer

TOKYO Tokigen Yamamoto, former director of regional market development in Asia/Pacific for RCA Records, has joined the Warner-Pioneer Corp. in Japan as a co-managing director of the company and as a member of its board of directors.

He is taking over the functions

of Keith Bruce who is being promoted to vice president at Warner-Pioneer and who will remain in Tokyo for several months during the transition period. He will relocate to Los Angeles, where he will assume a newly created position within WEA International.

2 New Artists Help Polydor Rise in France

PARIS—Polydor Records here is experiencing a sales surge, largely attributable to a pair of newly signed artists, Herbert Leonard and Pierre Bachelet.

Company president Alain Trossat, appointed to the post last spring after long service with Phonogram in Italy and Latin America, claims business for the first eight months of 1981 was up 38% ahead of 1980's total for the year.

Leonard and Bachelet were presented with platinum disks after Polydor's recent convention, former for 1.4 million sales of "Pour Le Plaisir," later for one million-plus of "Eile Est D'Ailleurs."

Leonard recently described how he had tried, almost every other record company before placing the self-penned "Pour Le Plaisir" with Polydor. It was his first chart entry for six years, in between, he worked for a French aviation magazine. Leonard is now working on a new album with composer Julian Le Penne, to be released next spring.

At the convention Alain Trossat, who said when he was reported that it would take six months to re-align corporate structure, announced a series of major changes. Notably, Rene Guillon becomes head of creative services and Gilles Paire is appointed head of sales and marketing.

Dutch Ban On "Cha Chacha"

AMSTERDAM—Three Dutch broadcasting networks, NORV, NPO and QOR, have banned the new single "Cha Chacha" by Raymond van het Groenou, Belgian singer, and his backgroup the Contemners.

The problem is the song includes the words "Jesus Christus," otherwise "Jesus Christ," and the affronted network chiefs regard the song in which they are used to be both "shocking" and "profane."

In an effort not to lose out on the promotional value of airplay in Holland, EMI, the record company involved, has released a new version of the 45, in which "Hare Krishna" replaces the offending "Jesus Christus."

Gott Recording All-Country LP

PRAGUE—Karel Gott, Czechoslovakia's best-selling artist, is working on an album for his home market using only country songs.

It's a natural development for a singer who has scored in the past with country titles such as "Cryin' Time" and "Green Green Grass Of Home" and who has appeared as a guest artist in Nashville.

The all-country album opens up new prospects for country copyrights here, since he sells around 150,000 LP units on each release in Czechoslovakia, East Germany and West Germany.

Final selection of songs for the album will depend on sub-publishing rights. A Gott spokesman explains that some Nashville publishers don't think it is worthwhile selling copyrights in single titles to a small European territory, so Supraphon is likely to concentrate on titles from publishers already cooperating with the Czechoslovakian state record company.



PADDY PLAYS—Paddy Moloney, left, the chief of the Chieftains, plays the title track from his debut album "Cotton Eyed-Joe-Chieftains 10" for Dan Collins, president of his new U.S. label, Shantich Records. The Chieftains return to the U.S. in December to headline the first "Irish Traditional Christmas" at Lincoln Center's Avery Fisher Hall.

Lively Australian Scene Greets Returning Singer

SYDNEY—Five years ago, Brian Cadd surveyed the high-succesful Australian career as a rock singer/songwriter in the Leon Russell vein, and concluded that the only way he could ensure creative growth was to move to Los Angeles.

Last month when he returned home to produce an album for singer Gillian Estoc he was able to boast of a low key but very substantial half-decade of American operation which has seen his songs recorded by the Pointer Sisters, Glen Campbell, Cilla Black, Dottie Gray, Gene Pitney, Diana Trask, Papa John Creach, Johnny Handly, Bonnie Tyler, Yvonne Elliman and Wayne Newton, among others.

Cadd is a veteran of Australian rock who first recorded in Melbourne in the '60s as a member of the Jackson Kings, Group and Axton. The latter group, with current Little River Band singer Glenn Shorrock, was part of the late '60s early '70 push toward world markets, with an album recorded in London under producer Shel Talmy. Like so many of his peers, Cadd was continually frustrated by the insular nature of the Australian music scene. But on his return home he has offered some startling observations.

"Of course, I've known about the great success of Australian music in America over the past few years, but I couldn't have imagined how monstrous the change was until I actually got here. There's just as much activity here as in L.A. or anywhere else in the world; in fact it is probably even more feverish. The whole country is so pro-Australian, it has just come of age overnight. This is what we all dreamed of back in those hard days in the '60s. Our dream really has come true; a vibrant, self-supporting rock industry which can hold its head up anywhere in the world."

Cadd is presently working in partnership with Len Lubin (producer of the recent Lulu hits, whom he met 18 months ago). The pair is operating as Shamedo Productions and aims to work in America, England and Australia on a regular basis each year. An upcoming project is Cadd's 1981 album, which may feature

Australian musicians who are currently backing him on a Melbourne/Sydney jaunt through selected pubs and clubs.

Still a close friend of Shorrock, Cadd is in the process of writing songs with the LRB leader for his upcoming solo album. He is also planning to return to regular live performance, after a long absence. "I did a two month European tour early this year and it felt great that I knew I had to do it again when I got to Australia," he says.

GLENN A. BAKER

Sony Counterfeits Destroyed On TV

By PETER JONES

LONDON—A consignment of 60,000 counterfeit blank cassettes were ordered destroyed following a High Court ruling here, and the ritualistic smashing of mountains of software was recorded on television and in other media here.

All that was left were a few samples, held back in case of further litigation.

But the destruction ended what is seen here as a key victory in the anti-counterfeit battle.

The order to destruct was directed to Tannahil Ltd., against which injunctions were granted restraining infringement of the Sony registered trademark and "paving off." Additionally, Tannahil had to pay the whole costs of the action, as yet not assessed, including the costs of three other defendants who were said to have been "innocent" parties to the main offenses.

These tapes were said to be part of a two million consignment originally found in Hong Kong and worth around \$2 million on the world marketplace. Sony had started its own investigations when customers started complaining about serious faults in CHE 90 tapes, packaged in the usual distinctive red-color Sony wrapper.

Only experts, Sony claimed, could tell the difference between the genuine and the counterfeit packaging. But even the least technically minded consumer could tell the difference in tape quality, as some of the counterfeits produced only 20 minutes playing time and gave appalling reproduction.

Sony lawyers here traced some of the offending tapes to an East London trader who, in turn, involved Tannahil Ltd. The company insisted it had believed the tapes to be

genuine, adding that a further 60,000 blank cassettes were due to arrive by ship at a South coast port.

The consignment, packaged in unmarked boxes and invoiced simply as "blank tapes," went to a bonded warehouse and was confiscated on High Court orders. The Hong Kong export company involved was said to be Sotach Ltd. The manufacturers were based in Koslova. Finally came the order to destroy the tapes.

Sony here reiterates that it will take action whenever possible against any company or individual it detects selling fake tapes under its logo. Apart from the sound reproduction quality, Sony warns that the counterfeits shed oxide very quickly and can cause great damage to pickup heads on expensive equipment.

The previous week in the High Court here a judge granted injunctions in a Sony action against BMV Video and Hi-Fi, alleging trademark and copyright infringement.

Memorial LP For De Gaulle

PARIS—A new album commemorating the 11th anniversary of the death of General de Gaulle, in aid of various French charities, is expected to prove a big seller for its "collector's piece" appeal.

But the general does not figure in the production. His political views instead are read by Francois Beaujeu, a noted thespian of the Comedie Francaise. The recording, produced by Disquette and distributed by Musidisc, includes a mass staged in Notre Dame Cathedral for General de Gaulle.

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International

Phonogram Honors Brassens In Album Set

PARIS—Though there will be no special promotional campaign built around it, a double-album released by Phonogram just a week before George Brassens' Oct. 29 death, will serve as the memorial album for a giant figure in the French song-writing and recording fields.

Brassens, who died of cancer at 60 in the Southern township of Sete here, sold around 20 million records over a 30-year career.

Following the death of Jacques Brel three years ago, Brassens, who wrote a total 135 songs and performed them to his own guitar accompaniment, became probably the last of that talent line unique to France, the singer-poet. Their works, in the main, were barely known outside the French-speaking world.

Brassens produced 12 albums for Phonogram, many later re-issued in updated compilations. None of his work was translated into English, a language basically unswayed by his complex and highly stylized ironic humor, much though he did record one LP in Spanish many years ago. He performed regularly at the Bohno, his favorite Paris theater, usually solo but sometimes with a small rhythm section.

Now Phonogram can look for a surge of catalog interest in his work, especially in that last double album which included many of his most successful compositions.



LAST SHOW—Alice waves goodbye to fans after their last concert before disbanding the group that has been together for 10 years. The concert in the Korakuen Baseball Stadium climaxed a 70-concert sayonara tour of the country and drew 50,000 fans.

U.S. Country Artist Wins Song Festival In Korea

By SUH BYUNG HO

SEOUL—America's Sam Jo Cole, Elektra recording artist, took the \$15,000 grand prize at the World Song Festival here Nov. 7-8 at the Sejong Cultural Center. She won with "I Can't Help Myself," written by Eddie Rabbitt and Livan Stevens.

Cole was one of the 22 entrants from 18 countries competing at the Seoul fest, sponsored by the Korea Broadcasting System.

Toni "La Novia" Dallara from

Italy won the \$7,000 gold prize singing "Melodiu D'Amore" while two \$5,000 silver prizes went to West German quartet Veronika Unlimited for "Daddy-O" and Celeste Legaspis of the Philippines for "Never Ever Say Goodbye," respectively.

Three bronze prizes with the awards of \$3,000 each went to Korea's Jung Hoon Hee for "Your Beautiful Voice," Hedva of Israel for "Woman" and Rhonda Heath of Belgium for "Forever And More."

The annual song festival, now in its third year, was originally initiated by the now defunct Tongyang Broadcasting Station (TBC) that has been merged to KBS, Korea's largest public broadcasting conglomerate.

In obvious competition with MBC Radio & TV which hosts similar international song fests, KBS reportedly poured over \$500,000 into the three-day fest, kicked off by a premier show featuring Italian songbird Lara Sant Paul on Nov. 6.

Dionne Warwick alone scored \$100,000 guest-performing at the Seoul bonanza (the total prize money awarded to contestants amounts to \$50,000). Bobby Vinton, another guest star at the Seoul festival, endeared himself with his vintage hit "Mr. Lonely" to the Korean audience who later joined Bobby singing "My Melody Of Love."

A panel of jurors included Giuseppe Di Stefano from Italy; Roger Bouillet, French music critic; Daniel Ben Aye who heads Daniel Ben Aye Productions U.S.; Prince Kemal Turan representing FIDOR, Yasushi Abe of Japan; and Bob Austin of Record World.

Kim Sun of Korea was selected as the recipient of the foreign jurors' award for "Eternalizing Love," while the Di Stefano special award went to Kim Tackon, also from Korea, for "Don't Cry Little Child."

The most outstanding performance and the most outstanding composition awards went to Peter Artelt from Switzerland for "Loving You" and to Lesley Hamilton of Austria for "Give And Take," respectively.

The Babe, female trio from the Netherlands, won the most outstanding arrangement award for "Bouzouki Player" along with the best national costume award.

Two outstanding performance awards went to Korea's Lee Eun Ha for "My White Dove" and Bessy from Greece for "I Feel So Wonderful."

West Germany
Ariola Sells Brazil
Wing To PolyGram

Continued from page 3

worse. And when WEA Brazil refused to enter a long-term agreement, Ariola Brazil began discussions with several other record companies.

"The product side was developing quite encouragingly, but there were increasing problems on the economic side," says Wim Schipper, head of the Ariola International group in Munich. "If we had started earlier, there would not have been so many problems." Schipper estimates Ariola Brazil's market share at 5%.

According to a joint statement from Ariola/Munich and PolyGram/Hamburg, the "artist and label policies of Ariola Brazil will not be affected. Ariola Brazil will continue to operate independently, maintaining its labels and company name. This assures a steady continuation of the production and marketing policies, until now so successful."

Schipper says Ariola Brazil will continue to represent Island, MCA, Bronze and Hama as well as the Ariola and Ariola labels. Ariola Brazil product now distributed internationally by Ariola will be sold off PolyGram will control international rights to all Ariola Brazil domestic product.

Ariola's withdrawal from the Brazilian market apparently does not reflect a change of policy by its corporate parent, Bertelsmann. The firm's club division maintains a 54% share in a Rio-based book club. And Schipper asserts Ariola will continue its policy of "developing new companies and creative units, possibly also in Latin America." In Mexico, Bertelsmann/Ariola is quite successful, according to Schipper.

Although Brazil becomes the fourth country where PolyGram represents Ariola/Arista (after Greece, Japan and Portugal), Schipper denies the move marks increasing cooperation between Conin-

tal Europe's biggest recording companies. "It's just part of an economic trend that record companies are trying to do things together," he says.

PolyGram Brazil, formerly Phonogram, is one of that country's largest music companies, with its own record company, manufacturing plants, a radio publishing and direct marketing operation. A PolyGram spokesman estimated the number of PolyGram Brazilian record company/club employes at 350.

At press time, it was not known how many of Ariola Brazil's employes would be absorbed by PolyGram, or whether there would be any changes at management level. Neither PolyGram nor Ariola would comment on the price of the transfer.

Stolz Catalog Is Published

MUNICH—A 520-page "catalog of works," set for publication Dec. 1 will document in "unprecedented detail" every known piece of music written by the late Robert Stolz. Says Josef Hamburger, head of UFA music publishing which controls most of the Stolz music, stresses that previously a catalog of such detailed "gems" in the Bach, Mozart or Schubert category.

Commissioned by the Robert Stolz Foundation and three years in preparation, the book includes a concordance of all works in a new numbering order (RSWV numbers) by date of composition or publication. Author Stephan Pflicht also provides extensive first performance information, 40-page discography and melody lines for 200 of the Austrian composer's most popular works. The text is in German. The cost: \$100 a copy.

Jurgens Loses Case To Manager

MUNICH—The long-running legal battle between German star Udo Jurgens and his former manager

Hans Beerlein has ended in victory for the latter.

The German Supreme Court in Karlsruhe has ruled that Jurgens was not entitled to remove song titles from Beerlein's publishing company, Montana. The artist wanted 116 compositions removed from the catalog, on the grounds that the personal confidence between him and Beerlein had broken down.

It was in 1977 that the suit started, the year when Jurgens quit Beerlein's management. Now the disputed titles will remain with Montana under the usual publishing agreements.

Contest Songs Via PolyGram

HAMBURG—PolyGram here has put out a double album comprising the winning songs from the annual Everlasting Song Contest over the quarter-century 1956-1981.

Also coming is a special German-language version of the package, released on the Red Cross label. Initial ship-out was of some 250,000 units.



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German Charts Hit By Italian Invasion

By WOLFGANG SPAHR

COLOGNE — Italian-produced pop music has been spreading its wings through various key European territories in the past year. Now Germany is the latest to succumb, following chart success in France, Benelux and Switzerland.

At the heart of the German-Italian trend is the deal between two major producers: the Milan-based independent Baby Records, founded and headed by Freddy Naggar.

While the Naggar artist roster is small as a matter of policy, names like Pupo, Ricci, Povero, La Banda, Rondo Veneziano, Al Bano and Romina Power, Armonium, Daniele Pace, Roberta Kelly, Stephen Schlaks and Gipsy are, in varying degrees, becoming known here.

First release under the deal was "Sara Perche Ti Amo," by Ricci e Povero. It took more than 10 million copies in months, with sales of 700,000 units in France, it sold 800,000 copies. And in Germany, it went straight into the charts, but not for more than two months, and has sold 200,000-plus units.

And the Ricci e Povero album was "E Femo A Te" sold 300,000 units some two months later.

Baby outfit Rondo Veneziano gained popularity in Germany after exposure on two major local television shows. The group features a musical blend of traditional and modern rhythms, the musicians wearing authentic 18th century Venetian costumes. Its debut album quickly topped the 50,000 mark in Germany, and the group has a key part in the pre-Christmas sales period.

EMI also introduced Al Bano and Romina Power, a duo popular for a decade in Italy to Germany, with the single "Sharaazan" is a big local seller. And there are early signs that Pupo, 28-year-old singer composer, will be a big in Germany, as well as in other European territories. He was launched via the album "Lo Devo Solo A Te" and the single of the same title.

In contrast to overseas promotional efforts in Germany for his act, Freddy Naggar claims his success through Europe is attributable to tailored promotion for each individual territory. Here, he is like "Tommy," by Santo California, rejected by many Italian companies, but promoted worldwide by Naggar and his team into a five million seller.

Repertoire Success In High German Charts

HAMBURG—New company Repertoire Records, founded by noted music publisher Rudy Slezak and ex-WEA executive Killy Kuzek, has gotten off to a good start in Germany. Here, as well as being not in the usual Swiss-German dialect, but in High German.

"I want the German public to understand that singing in English, but I'm sure Swiss-German sounds more like Chinese to German ears."

Marketing and distribution will

He says: "My main goal now is to prove that even the smallest record company can find an important place in the market, rubbing shoulders with the multinationals."

"But you have to analyze carefully all the options, especially at international level. We're really breaking through in Germany now, working alongside EMI Electrola. We have may be 20 acts on the roster. Some are right for an individual territory and some are, maybe, not right at this time."

"Each Baby act, however, belongs to a different category. We take the greatest care not to sign two similarly oriented artists or groups in the same market area."

DG, PolyGram Kenya Awarded Golden Wheels

HAMBURG—The Golden Steering Wheel awards, presented annually by PolyGram Record Operations, go this year to the Deutsche Grammophon division in Hamburg and to PolyGram Records in Nairobi, Kenya.

Werner Vogelkamp, PRO president, making the announcement here, said that the two companies' outstanding work in difficult market conditions.

Rudolf Gasser, managing director of DG, accepted the German award, while the Kenyan award was given to PolyGram Records in Nairobi, Kenya.

Duplicator's Cologne Studio Closed Down

COLOGNE—A studio owner in Oberhausen who duplicated tapes of certain albums and tapes to record has been fined \$5,000 and his studio closed.

A court here decided that the owner invested \$24,000 on equipment and \$14,000 for suitable discs in an illicit business supplying tapes to bars, boutiques, discos and private customers. Over a period of years, he was estimated to have earned hundreds of thousands of dollars, without a cent getting back to the composers and artists concerned.

Repertoire Success In High German Charts

go through Teddie here. Managing director Gerhard Scholz explains: "The 20% increase we have achieved this year on domestic turnover is largely due to the creative input from our record partners, and we believe we can continue this policy with the Slezak-Kumberger team."

Repertoire will handle its own promotional work. Around 10 releases annually, with a 50-50 balance between national and international product.

CBS, eldec Joint Cassette

HAMBURG—In an "unprecedented" collaboration between CBS and Teddie, here, the two companies are putting tracks from John Mayall L.P.O. the Moody Blues, Ten Years After and the Rolling Stones.

CBS is featuring Janis Joplin, Santana, Johnny Winter, Bruce Springsteen and Jeff Beck, while Teddie has the Moody Blues, Ten Years After and the Rolling Stones.

Billboard **Off the World**

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BRITAIN

(Courtesy of MCA Music)

This Week	Last Week	Artist	Title
1	8	WUOO PRESSURE, Queen/David	Another One Bites the Dust
2	1	EVERY LITTLE THING SHE DOES IS	MAGIC, Police
3	7	BEGIN THE BEGINS, John Deacon	Begin the Begins
4	9	FAVOURITE SHIRTS, Marlene	Favorite Shirts
5	5	JOAN ARCADE BATH, Orchestra	Joan Arcades Bath
6	3	WHEN SHE WAS GIRL, Four Tops	When She Was a Girl
7	11	PHYSICAL, Eric Burdon John, Ed	Physical
8	10	LET'S GROOVE, Earth Wind & Fire	Let's Groove
9	2	HAPPY BIRTHDAY, Altered Images	Happy Birthday
10	12	100 TO STEEP, Prefab Sprout	100 to Steep
11	14	WHEN YOU WERE SWEET, Evelyn	When You Were Sweet
12	6	IT'S MY PARTY, David Sylvian & The Secret Sisters	It's My Party
13	4	GOOD YEAR FOR THE ROSES, Don Coville, F.B.I.	Good Year for the Roses
14	27	AT AT AT AY MOUSEY, Demos	At At At Ay Mousey
15	28	STAMP OF APPROVAL, Gang De	Stamp of Approval
16	22	WUOO FOODS FALL IN LOVE, Demos	Wuoo Foods Fall in Love
17	23	HOLD ME, B.A. Robertson & Megie	Hold Me
18	21	OPEN YOUR HEART, Human League	Open Your Heart
19	25	BIRDIE SONG, Twink	Birdie Song
20	24	LET'S HANG ON, Barry Manilow	Let's Hang On
21	26	RYAN REVEAL, Tommy Stinson, Bush	Ryan Reveal
22	29	TEARS ARE NOT ENOUGH, ABC	Tears are Not Enough
23	19	ABSOLUTE BEGINNERS, Jam	Absolute Beginners
24	17	IT'S RAINING, SHIRAZ, Stevens	It's Raining
25	18	LOVE ME TONIGHT, Trevor Walters	Love Me Tonight
26	37	THE LININATS HAVE TAKEN OVER THE ASTLEUM, Justice, Three	The Lininats Have Taken Over the Astleum
27	35	YES TONIGHT, JOSEPHINE, Yes	Yes Tonight
28	32	VISIONS OF CHINA, Japan, Virgin	Visions of China
29	31	WINDY, Electric Light Orchestra	Windy
30	25	PAINT ME DOWN, Spinners, Bell	Paint Me Down
31	36	NEW TOWN, Dave Edmunds, George	New Town
32	34	DADDY'S HOME, Cliff Richard, Eric	Daddy's Home
33	33	TRUMBER IN THE MOUNTAINS, The Hollies	Trumber in the Mountains
34	40	ME ME, M. SANCHEZ, Blue Rondo A La Turk, Virgin	Me Me

This Week	Last Week	Artist	Title
1	1	GREATEST HITS, Queen, EMI	Greatest Hits
2	2	PRINCE CHARMING, Adam & Ants, CBS	Prince Charming
3	3	ARCHITECTURE & MORALITY, Orchestra	Architecture & Morality
4	3	SHAKY, Shakn' Shakers, Epic	Shaky
5	4	WINDY, Electric Light Orchestra	Windy
6	6	BEST OF BLOODE, Blondie, Chryslis	Best of Bloodie
7	6	GANG IN THE MACHINE, Police, A&M	Gang in the Machine
8	4	TORQUE IN MY YOUNG, Bad Livers, RCA	Torque in My Young
9	11	ALMOST BLUE, Elvis Costello, F	Almost Blue
10	10	SEPAR AND SPIRIT, Depeche Mode, Virgin	Separ and Spirit
11	9	EXIT STAGE LEFT, Bruce Springsteen	Exit Stage Left
12	16	THE POLICE, New Generation, Mercury	The Police
13	12	CLUB NIGHT PHOENIX, Phoenix	Club Night Phoenix
14	14	NEW LA FOLIE, Strangers, Liberty	New La Folie
15	13	RAVE, Earth, Wind & Fire, CBS	Rave
16	15	HEDGEHOG SUNDAY, Hot The Band	Hedgehog Sunday
17	16	GEORGE BUSH, Rock Sabbath	George Bush
18	12	MOROSE RULERS COLLECTION, Bonanza, Warner Bros	Morose Rulers Collection
19	14	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista	If I Should Love Again
20	18	ONION OF A HARBANON, Ozzy	Onion of a Harbanon
21	22	CHERRY NUTS '81, Various, K&S	Cherry Nuts '81
22	20	WHY SO FOOLISH, Fall in Love, Decca, RCA	Why So Foolish
23	26	DOUBLE TROUBLE, Olivia, Virgin	Double Trouble
24	27	MADNESS'S 7, Madness, S&W	Madness's 7
25	28	SECRET CAMBATION, The Secret Cambation	Secret Cambation
26	27	CRACKER, Warner Bros	Cracker
27	27	SUNSET, Various, Columbia	Sunset
28	28	NEW BELT OF RAINBOW, Rainbow, PolyGram	New Belt of Rainbow

This Week	Last Week	Artist	Title
29	23	ABCAB, George, Charisma	ABCAB
30	29	SUPER HITS 1,2,3, Various, RCA	Super Hits 1,2,3
31	28	ROAT TALK, Inagination, RAB	Roat Talk
32	28	RIOT OUT OF HEAVEL, M&M	Riot Out of Heavel
33	32	THE PLATINUM ALBUM, Various, A&M	The Platinum Album
34	35	TATTOO YOU, Rolling Stones, Atlantic	Tattoo You
35	36	PRESENTERS II, Protectors, RAB	Presenters II
36	36	SO EXOTIC, Various, Warner	So Exotic
37	37	WINDY FOR YOUR LOVE, Eric Burdon, EMI	Windy for Your Love
38	38	THE VERY BEST OF SHOWBOWDUST, Philips	The Very Best of Showbowdust
39	39	SHAKY SINGER, Neil Diamond, Capitol	Shaky Singer
40	40	30 OCTOBER '80, Island	30 October '80

CANADA

(Courtesy Canada Broadcasting Corp.)

This Week	Last Week	Artist	Title
1	1	MY GIRL, (Gene, Gene, Gene)	My Girl
2	3	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M	Every Little Thing She Does is Magic
3	2	PREVAIL, Alan & Gales, RCA	Prevail
4	7	HE'S HERE! AT THE LINE, Steve Forster, Atlantic	He's Here!
5	6	WRITING FOR A GIRL, LINE YOU, Warner, Atlantic	Writing for a Girl
6	7	TRY TO LIVE MY LIFE WITHOUT YOU, Bob Seger & Gang, Decca	Try to Live My Life without You
7	8	START ME UP, Rolling Stones, Atlantic	Start Me Up
8	9	ARTHUR'S TRINE, Christopher Cross, Warner Bros	Arthur's Trine
9	10	HANG TO THE FLAGGETTING, BCB Sebring, CBS	Hang to the Flaggetting
10	13	HERE I AM, Salsbury, Big Time	Here I Am
11	12	PHYSICAL, Eric Burdon, Atlantic, MCA	Physical
12	17	YOUNG TOWNS, Bud Stewart, Warner Bros	Young Towns
13	14	MAGIC POWERS, Triumph, Warner Bros	Magic Powers
14	15	THE NIGHT OWLS, Line Street Band, Capitol	The Night Owls
15	12	GOODBYE TO HOLLYWOOD, Billy Joel, CBS	Goodbye to Hollywood
16	16	SALSAITO SUMMERHIT, Desast, Polygram	Salsaito Summerhit
17	19	NEW OR, Commodores, Motown	New Orleans
18	17	TOUCH, Bruce Tymba, CBS	Touch
19	19	I'VE COME EVERYTHING FOR YOU, Rick Springfield, RCA	I've Come Everything for You

This Week	Last Week	Artist	Title
1	2	GIDER WITH THE MACHINE, Police, A&M	Gider with the Machine
2	1	TATTOO YOU, Rolling Stones, Atlantic	Tattoo You
3	3	ABCAB, George, Atlantic	ABCAB
4	4	PREVAIL, Alan & Gales, RCA	Prevail
5	5	FRIENDS OF MR. CANO, Jan & Angeli, Polygram	Friends of Mr. Cano
6	7	BELLA DONNA, Peter, Atlantic, Modern	Bella Donna
7	6	TRY TO LIVE MY LIFE WITHOUT YOU, Bob Seger, Capitol	Try to Live My Life without You
8	8	LONG DISTANCE FEELING, Moody Blues, Threshold	Long Distance Feeling
9	10	EXIT STAGE LEFT, Rick, Authan	Exit Stage Left
10	9	GET LUCKY, Lovebirds, CBS	Get Lucky

WEST GERMANY

(Courtesy of MCA Music)

This Week	Last Week	Artist	Title
1	1	TAINTED LOVE, Soft Cell, Vertigo	Tainted Love
2	1	IN WENN WIR ALLE ENGLEICH GEDENK, Fred Simon, EMI	In Wenn wir alle Engleichen Gedenk
3	2	DANCE LITTLE BIRD, Electrola & Friends, Hansa	Dance Little Bird
4	3	JAPANESE BOY, Anka, Hansa	Japanese Boy
5	3	ROCK 'N ROLL DIPPY, Helen Schneider, WEA	Rock 'n Roll Dippy
6	7	POLONAISE/RENEE, Gertrude Berg, Polygram	Polonaise/Renee
7	6	BARK IN THE NIGHT, Warner Bros	Bark in the Night
8	8	PHYSICAL, Eric Burdon, Atlantic	Physical
9	8	HOLD ON TIGHT, Electric Light Orchestra, Jet	Hold on Tight
10	11	START ME UP, Rolling Stones, Atlantic	Start Me Up
11	9	ROCK 'N ROLL GEMS COME TRUE, Jimi Hendrix, RCA	Rock 'n Roll Gems Come True
12	9	SLOW DOWN ON CLASSICS, Royal Philharmonic, RCA	Slow Down on Classics
13	10	NEW HORMO, Prince Sultans, Planet	New Hormo

This Week	Last Week	Artist	Title
14	14	GREEN DROU, Steven, Epic	Green Drou
15	15	SUPER HITS 1,2,3, Various, RCA	Super Hits 1,2,3
16	16	OHAYU, RCA	Ohayu
17	17	WHEN SHE WAS GIRL, Four Tops, RCA	When She Was a Girl
18	18	IT'S MY PARTY, David Sylvian & The Secret Sisters, EMI	It's My Party
19	19	JUST FOR YOU, Suge, Polygram	Just for You
20	20	THE BEST OF THE BEST, Peter Cetera, Phonogram	The Best of the Best

ALBUMS

This Week	Last Week	Artist	Title
1	1	QUETSCHHIDEU, Queen-OS, Philips	Quetschhideu
2	2	GREAT HITS 1,2,3, Various, RCA	Great Hits 1,2,3
3	3	DICH DU LIEBER, Reiner Kunze, Polygram	Dich du Lieber
4	4	IHRE SCHONSTEN LIEBER, Joan Arca, Polygram	Ihre Schonsten Lieber
5	5	MUSIC, WOODLAND, M&M	Music
6	6	SCHLESSE DER BUEZEN, LISA DICH VERBORHREN, James Taylor, Polygram	Schlesse der Buezen
7	7	HIFAPADE DER SCHLEMPFE, Die Schlemper, K&S	Hifapade der Schlempe
8	8	SHAKY, Shakn' Shakers, Epic	Shaky
9	9	SUCH MICH IN MEMMEN LIEBER, Howard Caplan, EMI	Such mich in Memmen Lieber
10	10	SCHNEIDEN MIT A RICK, Nelson Schneider, WEA	Schneiden mit a Rick
11	11	TIME, Electric Light Orchestra, Jet	Time
12	12	DER ENTWISSELN LEBENS, M&M	Der Entwisseln Lebens
13	13	OH TUD VERLAUT HANGEN, Oms, Polygram	Oh Tud Verlaut Hangen
14	14	IDEAL, IDEAL, IC	Ideal
15	15	BOONHOOHOO, Benny M, Hansa	Boonhoo
16	16	GHOST IN THE MACHINE, Police, A&M	Ghost in the Machine
17	17	TREIBERIN 3, Richard, Warner Bros	Treiberin 3
18	18	ROCK 'N ROLL, Lady, Mercury & Capetone, Atlantic	Rock 'n Roll
19	19	DOCK YOU LIPS, Salsbury, Salsbury & Gents, Decca	Dock You Lips
20	20	JAM, JIMMY NICE ALL ENGLISH & Friends, Hansa	Jam

SOUTH AFRICA

(Courtesy Singsong Records)

This Week	Last Week	Artist	Title
1	1	URGENT SINGERS, Atlantic	Urgent Singers
2	2	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown	Endless Love
3	3	WHEN YOU WERE SWEET, Evelyn, RCA	When You Were Sweet
4	4	QUEEN OF SHIRAZ, Steven, Epic	Queen of Shiraz
5	5	DOOR OF HEARTS, Julia Newton, Capitol	Door of Hearts
6	6	HOLD ON TIGHT, Electric Light Orchestra, Jet	Hold on Tight
7	7	START ME UP, Rolling Stones, Atlantic	Start Me Up
8	8	ROCK 'N ROLL GEMS COME TRUE, Jimi Hendrix, RCA	Rock 'n Roll Gems Come True
9	9	SLOW DOWN ON CLASSICS, Royal Philharmonic, RCA	Slow Down on Classics
10	10	NEW HORMO, Prince Sultans, Planet	New Hormo

NETHERLANDS

(Courtesy Singsong Records Top 40)

This Week	Last Week	Artist	Title
1	1	URGENT SINGERS, Atlantic	Urgent Singers
2	2	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M	Every Little Thing She Does is Magic
3	3	PRETINO, Ann Stewart, S&W	Pretino
4	4	FR. EXPRES, Rose Royce, Wotford	Fr. Expres
5	5	SUPER FREAK, Rick James, Motown	Super Freak
6	10	LET'S GROOVE, Earth Wind & Fire, CBS	Let's Groove
7	9	AKT '80 MOUNTAIN HIGH, Schneider, WEA	Akt '80 Mountain High
8	8	NEW LOGGERS, Level 42, Polygram	New Loggers
9	9	OUR SUPERMAN, Andrei Miro, RCA	Our Superman
10	10	NEW YOU YOU, STILL BRINGS ME TO MY KNEES, Manna Hoes, Friends	New You You

For Spanish-language charts, see Billboard in Spanish.

NOVEMBER 28, 1981 BILLBOARD

Billboard Hits of the Week

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AUSTRALIA (Courtesy East West Records) As of 11/22/81

This Week	Last Week	Title	Artist
1	1	PHYSICAL: Ohm Newton Jan. Newmarket	Ohm Newton Jan.
2	2	START ME UP...Ballin' Steve Jans.	Ballin' Steve Jans.
3	3	ENDLESS LOVE: Diana Ross & Eric Burdon	Diana Ross & Eric Burdon
4	4	EVERY LITTLE THING SHE DOES IS MAGIC: Patrice Auclair	Patrice Auclair
5	8	THE STRIKE: Billy Sealer, Capitol	Billy Sealer
6	6	MERED FOR SOUND: Rick Hawke, EMI	Rick Hawke
7	7	YOU WEREN'T IN LOVE WITH ME, BUT YOU ARE: Rick Star, EMI	Rick Star
8	10	10 TO 10: SLUR IN ROCK WITH... Wynnam, A&M	Wynnam
9	12	BOYS IN TOWN: Donny, A&M	Donny
10	7	PRICE DREAMING: Adam & Ants, CBS	Adam & Ants
11	9	QUEEN OF HEARTS: Julie Newton, Capitol	Julie Newton
12	11	PREVIOUS TO ME: Phil Seymour, EMI	Phil Seymour
13	NEW	LOVE IN MOTION: Inezha, Warner	Inezha
14	17	MEANTIME: Bruce & Warner	Bruce & Warner
15	14	TOO MANY TIMES: Beach Boys, A&M	Beach Boys
16	16	ROCK HOT: The Roots, RCA	The Roots
17	13	ON THE TIGHT: Electric Light Orchestra, J&R	Electric Light Orchestra
18	NEW	UNDER PRESSURE: Queen & David Byrne, EMI	Queen & David Byrne
19	15	HOOKED ON CLASSICS: Royal Philharmonic Orchestra, RCA	Royal Philharmonic Orchestra
20	NEW	NEVER HEAVY LOVE (EP): Angelo, Epic	Angelo

NEW ZEALAND (Courtesy New Zealand Publications) As of 11/21/81

This Week	Last Week	Title	Artist
1	1	REUSOUD HO KURU: Bena Heama, Victor (NYC) Gen.	Bena Heama
2	18	HEARTS: Rudy Baker, Toshiba-EMI	Rudy Baker
3	3	ALBUMS	
1	1	SAUBIAN ON SHIMASHO: Fumi Matsui, CBS	Fumi Matsui
2	2	KAZI TACHINI: Sello Matsutsu, CBS-Sony	Sello Matsutsu
3	3	THE BEST: Steve Marland, CBS-Sony	Steve Marland
4	4	BEST: Chameleon, Epic-Sony	Chameleon
5	4	LOVE POTION 'HO I Vemus	Love Potion 'Ho I Vemus
6	7	SONGS IN THE ATTIC: Billy Joel, CBS	Billy Joel
7	6	BISING SUN: Edochi Yuzuru, Warner	Edochi Yuzuru
8	8	TARUNETA HEARTY WAO UKIMONO: H. Kai Band, Toshiba-EMI	H. Kai Band
9	13	PHYSICAL: Ohm Newton Jan. Newmarket	Ohm Newton Jan.
10	14	YOU COULD HAVE BEEN WITH ME: Steane Easton, Toshiba-EMI	Steane Easton
11	12	BUCCHIGNONI: Yukahama Gohka, King	Yukahama Gohka
12	12	SHIMOHARA DADA: ROWAI SENSOU HATAI, Sunbeam	Rowai Sensou Hatai
13	NEW	THE JOY ODYSSEY: Tasia, Toshiba-EMI	Tasia
14	19	360° HECHI: Aika, Polygram	Aika
15	16	RAISE: Earth, Wind & Fire, CBS-Sony	Earth, Wind & Fire
16	17	FOLLOW ME: Waka, Crown	Waka
17	15	PORTBAY: MARY TAYLOR, VIRG	Mary Taylor
18	NEW	GREATEST HITS: Queen, Warner	Queen
19	11	TSUKASA: Tsukasa Iino, Japan	Tsukasa Iino

SWEDEN (Courtesy EMI) As of 11/30/81

This Week	Last Week	Title	Artist
1	1	TATTOO YOU: Rolling Stones, Rolling Stones	Rolling Stones
2	2	GHOST IN THE MACHINE: Phil Spector, A&M	Phil Spector
3	3	PHYSICAL: Ohm Newton Jan. Newmarket	Ohm Newton Jan.
4	19	GREATEST HITS: Queen, EMI	Queen
5	5	SIRROCK: Australasian Corp. EMI	Australasian Corp.
6	17	GREATEST HITS: Queen, EMI	Queen
7	17	ROCK HOT: The Roots, RCA	The Roots
8	17	ROCK HOT: The Roots, RCA	The Roots
9	17	ROCK HOT: The Roots, RCA	The Roots
10	17	ROCK HOT: The Roots, RCA	The Roots
11	17	ROCK HOT: The Roots, RCA	The Roots
12	17	ROCK HOT: The Roots, RCA	The Roots
13	17	ROCK HOT: The Roots, RCA	The Roots
14	17	ROCK HOT: The Roots, RCA	The Roots
15	17	ROCK HOT: The Roots, RCA	The Roots
16	17	ROCK HOT: The Roots, RCA	The Roots
17	17	ROCK HOT: The Roots, RCA	The Roots
18	17	ROCK HOT: The Roots, RCA	The Roots
19	17	ROCK HOT: The Roots, RCA	The Roots
20	17	ROCK HOT: The Roots, RCA	The Roots

Orchestra Uses Queen's Hits In Charity Gig

LONDON—The hit songs of Queen make up the program for a charity concert to be staged here Dec. 8 by the Royal Philharmonic Orchestra and the Royal Choral Society.

It's in aid of the Solid Rock Foundation charity, London-based, and is set for the Royal Albert Hall. Louis Clark, whose "Hooked On Classics" single and album with the Royal Philharmonic charted here, is orchestrating Queen songs for the show.

EMI Music, which is underwriting the concert, is to record the program for a worldwide album release next year and EMI Music and Video will film the show for television and for videocassette and videotape.

The Solid Rock Foundation's fund-raising plans for 1982 include a series of jazz and gospel concerts to be staged in London, U.K. cathedrals.

Retail Sales Swell Before Holiday Push

By DAVID FARRELL

TORONTO—A survey of major racks and retailers across the country reports that although the countdown is on for Christmas, the market is still sluggish.

One major downtown store in this city, which asked not to be named, reports its top seller moved just over 400 copies last week, whereas in brisker times a front line seller might move 3,000 copies. Most stores surveyed indicated that the midprice category offered by the majors this year had substantially improved business conditions. Many cited the WEA midline series as being especially attractive.

According to Greg Malta at the Records On Wheels warehouse in this city, WEA and Capitol catalogs have done exceptionally well. He points out that Capitol was late in introducing its line, but adds that the selections offered make large wholesale purchases an attractive buy. "It is the kind of stuff one can sell all year," he explains.

MCA general manager George Burns figures that his midprice line has done well over \$2 million in business for the company this year. He says he is fully expectant that the catalog, which includes titles by Who and Steely Dan, will continue generating strong sales right through Christmas.

Capitol estimates its midprice line could account for as much as 30% of its overall sales this year, a figure borne out in talks with national buyers, who praise the company for its generous distribution of easy-to-sell titles.

For the Handeman Co. of Canada and Kelly's in the western half of the country, the big sellers right

now are the London Symphony Orchestra's "Hooked On Classics" and the new John's comeback album, "Physical."

Canadian records are a big factor these days as well. The second Lovelady album, "Get Lucky," created a major top 10 store response, and most store outlets from Winnipeg through to Vancouver, creating sell-through that equaled initial sales reports on new product by Genesis and the Rolling Stones in some store locations.

At DJ's Music Service in Calgary, one of the largest singles racks in the western half of the country, Chilliwick's hit single, "My Girl," has been the top best seller now for two weeks. According to buyer Margo Frazer, this is the third time a Canadian act has topped the chart in the company's history. Previous high rollers included Sweezy Todd with "Rony Roller" and the Rovers with "This One That A Party."

While "hooked on" 10 album sales turns up predictable sellers like Genesis, the Rolling Stones, and Foreigner, an increasing number of big sellers are showing up as a result of more adult-oriented purveyors, names like Dan Fogelberg, the "Hooked On Classics" medley LP, Olivia Newton-John, Juice Newton and Sheryl Crowe.

While the market has yet to erupt with line-up crowds at the cash desks, most interviewed said they have no sinking feelings about this Christmas season yet. Says one buyer: "I'm expecting to do at least as well as last year, if not better. But my guess is that the first quarter of next year is going to be real quiet. But that's next year's news."

Cano, Telemar Have Freshidentities

TORONTO—Two established acts here have changed names to freshen their image and generate new audiences.

Better known of the two is Masque, the new moniker for Ontario folk-rock band Cano. With four albums in its catalog for A&M, the new lineup is minus longtime lead singer Klavon Paement, and sporting a more electric, rock-oriented sound on its latest album, "Camouflage."

Cano began its A&M recording career by mating French and English folk with rock. Says A&M Canada vice president, "Frankly we've had enough of bilingualism. I confused everyone, including us."

Violinist and songwriter in the band, Wasyli Kolbus, died suddenly last year, leaving behind a widow, Cause of death was attributed to a brain aneurism. Ironically it is the second sudden death in Cano. Sev-

eral years back co-founder Andre Paiement committed suicide. The time is right for a name change, and even necessary so that European releases would not be confused with disco-oriented Italian band, Cano.

The other Canadian act that has undergone a name change is the heavy metal band Telemar, now known as Warbit. The band has a debut album shipping on MCA late this month, but has already gained publicity for itself on the basis of a legal warfare over contract agreements for the disk.

Initially, the album was to go over worldwide on MCA's auditing Canada where CBS had the album. According to one insider, MCA balked at the non-Canadian clause and the band's management had to negotiate with CBS to continue operating out of the True North office in Queen St. in Toronto until such time as he decides where to set up shop for his new solo management enter-

'Two Bernies' Management Dissolved

TORONTO—One of the most successful management partnerships in the country is being dissolved as Bernies Finkelshtein and Friedler officially end a 10-year-old relationship.

Friedler will continue operating out of the True North office in Queen St. in Toronto until such time as he decides where to set up shop for his new solo management enter-

prise. Additionally, Fried-

NOVEMBER 28, 1981, BILLBOARD

JAPAN (Courtesy MCA Labels) As of 11/23/81

This Week	Last Week	Title	Artist
1	1	AKIUSO: Miyuki Nakajima, Capton (Tama)	Miyuki Nakajima
2	1	CONGRATULI H SARDENHANA: Masahiko Kuroki, RVC (Victor)	Masahiko Kuroki
3	2	KAZI TACHINI: Sello Matsutsu, CBS-Sony	Sello Matsutsu
4	3	GOOD LUCK LOVE: Toshihiko Tahara, Capitol (J&R)	Toshihiko Tahara
5	4	KISS WA KAI MI SHITE: Yano, J&R	Yano
6	5	STROMPER: Koji Sawada, Polygram (Polaris)	Koji Sawada
7	10	SOMMER: Masahiko Kuroki, Toshiba EMI (Tama)	Masahiko Kuroki
8	6	MICHIKOSHI HIGASHI: Yano, J&R (Tama)	Yano
9	7	HIGH SCHOOL LULLABY: Juice, Top Life (J&R)	Juice
10	9	ROCK 'N' ROLL SHIMMER: Ichikawa Gohka, King	Ichikawa Gohka
11	8	HELLOGOODBYE: Tenjin Kashiwazaki, Nippon Phonogram	Tenjin Kashiwazaki
12	11	SENTIMENTAL JOURNEY: Ichi Kashiwazaki, Nippon Phonogram	Ichi Kashiwazaki
13	12	ASHIHO NOKI: Hiromi Goto, CBS (Sanyo)	Hiromi Goto
14	17	A BURN IN DEE DEE SWEET: Masaru Yabuta, CBS (Nippon)	Masaru Yabuta
15	11	HELLOGOODBYE: Tenjin Kashiwazaki, Nippon Phonogram	Tenjin Kashiwazaki
16	13	HELLOGOODBYE: Tenjin Kashiwazaki, Nippon Phonogram	Tenjin Kashiwazaki
17	13	HELLOGOODBYE: Tenjin Kashiwazaki, Nippon Phonogram	Tenjin Kashiwazaki
18	13	HELLOGOODBYE: Tenjin Kashiwazaki, Nippon Phonogram	Tenjin Kashiwazaki
19	13	HELLOGOODBYE: Tenjin Kashiwazaki, Nippon Phonogram	Tenjin Kashiwazaki
20	13	HELLOGOODBYE: Tenjin Kashiwazaki, Nippon Phonogram	Tenjin Kashiwazaki

SPAIN (Courtesy EMI Gram Music) As of 11/27/81

This Week	Last Week	Title	Artist
1	1	MA QUALE ERA: Tom D'Ercole, RCA	Tom D'Ercole
2	2	EVERY LITTLE THING SHE DOES IS MAGIC: Patrice Auclair	Patrice Auclair
3	3	EVERY LITTLE THING SHE DOES IS MAGIC: Patrice Auclair	Patrice Auclair
4	4	EVERY LITTLE THING SHE DOES IS MAGIC: Patrice Auclair	Patrice Auclair
5	5	BETTE MIDLER: Eddy Mercuri, Musica, CBS	Eddy Mercuri
6	6	POP TO 14: ANIBERTO, Manzana, CBS	Aniberto
7	7	STAR 20: IRENE, Manzana, CBS	Irene
8	8	STAR 20: IRENE, Manzana, CBS	Irene
9	9	STAR 20: IRENE, Manzana, CBS	Irene
10	NEW	ALL THE LOVE IN THE WORLD: Sergio Zavy	Sergio Zavy
11	NEW	SEBA: POMPILIO E AMO: Rieka & Pami, CBS	Rieka & Pami
12	12	ALBUMS	
1	1	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
2	2	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
3	3	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
4	4	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
5	5	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
6	6	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
7	7	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
8	8	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
9	9	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
10	10	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
11	11	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
12	12	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
13	13	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
14	14	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
15	15	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
16	16	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
17	17	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
18	18	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
19	19	THEE: ELECTRIC LIGHTS: Jet	Electric Lights
20	20	THEE: ELECTRIC LIGHTS: Jet	Electric Lights

U.K. Harmonia Mundi Expands

LONDON—Harmonia Mundi U.K. Ltd., the British branch of the independent French record company, is moving its London offices from Chilton Street to larger premises at 19/21, Nile Street in North London as from Jan. 1 next year.

The new premises will house accounts, credit control, advertising and marketing departments together with all the stock of Harmonia Mundi's own and represented labels. Deutsche Harmonia Mundi, Acanta, Avtrac, Callopie, INA, GKM, MFS, Tudor and Valois.

The move is part of a general expansion program being undertaken by Harmonia Mundi which includes the establishment next year of offices in Heidelberg, West Germany, and in Los Angeles.

World
Popular Song
Festival
in Tokyo
'81

Powerful Performance and International Spirit Mark 12th Popular Song Festival

The World Popular Song Festival in Tokyo '81 climaxed Nov. 11 with Osvaldo

Rodriguez of Cuba claiming the International Grand Prix with "Digamos Que Más Da" (Never Mind) which he sang and composed.

Aladdin took home the Japanese Grand Prix with their rousing "The Incredible Rock 'n' Roller" written by lead vocalist Shigehito Takahara.

A Most Outstanding Performance Award was presented to Maria Del Sol from Mexico for "You've Gotta Have Someone",

composed and arranged by Tino Geiser which also won a special Kawakami Award. The other Most Outstanding Performance Award went to Udo Jürgens of Austria who composed and sang "Leave A Little Love", also an Outstanding Song Award winner.

Best Song Awards included the U.S. entry "Music Power", written by Freddie Perren and performed by Peaches & Herb; "Another Night" from the U.K., composed by Andy

Grand Prix



Osvaldo Rodriguez, Cuba

Best Song



Bucks Fizz, United Kingdom

Best Song



Nadda Viyakarn, Thailand

Most Outstanding Performance
Kawakami Award



Maria Del Sol, Mexico

Best Song



Peaches & Herb, U.S.A.

Best Song



Gianni Togni, Italy

Most Outstanding Performance
Outstanding Song



Udo Jürgens, Austria

Outstanding Song



Anita Meyer, Holland

Hill and Nichola Martin and sung by Bucks Fizz; "Vivi" composed and presented by Gianni Togni of Italy; and "Happiness" sung by Nadda Viyakarn and written by ten-years old Indhuon Srikananda of Thailand. Outstanding Song

presentations went to Dutch composers Martin Duiser and Piet Souer for "Too Young To Know" sung by Anita Meyer; French entry "Sentimentale" performed by Marie Myriam and

written by Jean Claude Capillon & Jerome Desjardins; and Japanese entry "I Love You Forever" written by Akihiko Furukawa and done by his group Spunky. This year's staging represented Yamaha's most spectacular yet, transforming the massive Budokan into the ruins of ancient Greece, complete with marble columns and starlight, plus a special revolving stage. The 60-piece Yamaha Pops

Orchestra literally outdid themselves with the added power of a new 6-way P.A. system, assembled exclusively for the cavernous Budokan.

Details for Festival '82 will be announced in the near future.



Marie Myriam, France

For further information:



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- ALADDINSANE
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- STARMAN
- 1984
- ASHES TO ASHES
- SOUND AND VISION
- WILD IN THE WIND
- JOHN! MY ONLY DANCING
- D.J.

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Billboard **Hot 100** Chart Bound

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TAKE IT EASY ON ME—Linn River Band.
CAPITAL 5057
COULD IT BE LOVE—Jennifer Warren.
AT&T 3811
SEE TOP SINGLE PICKS REVIEWS, PAGE 75

WEEK	TITLE—Artist	WEEK	TITLE—Artist	WEEK	TITLE—Artist
1	PHYSICAL—Stevie Nicks (Cape Fear), R. Kaprielian, RCA 1182	49	COOL NIGHT—Paul Davis (A&M), Fred Foster, F. Stern, A&M 945	67	MAGIC POWER—Jennifer Warren (Frankie), E. Smart, M. Linn, RCA 1229
3	WAITING FOR A GIRL LIKE YOU—Sam Brown (Mercury), J. K. Asher, J. K. Asher, Mercury 388	41	CENTERFOLD—The J. Geils Band (A&M), J. Geils, J. Geils, A&M 832	68	WHY'S CRYING NOW—Miki Sano (Mercury), J. K. Asher, J. K. Asher, Mercury 388
2	PRIVATE Eyes—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	40	POOR MAN'S SON—Laurie Ann (Mercury), J. K. Asher, J. K. Asher, Mercury 388	69	BET YOUR HEART ON MY LOVE—Laurie Ann (Mercury), J. K. Asher, J. K. Asher, Mercury 388
4	EVERY LITTLE THING SHE DOES IS MAGIC—The Police & Young Little, Sling, A&M 373	37	I WANT YOU, I NEED YOU—Chris Christie (Mercury), J. K. Asher, J. K. Asher, Mercury 388	70	CONTRASTO—Prince (Paisley Park), Prince, Paisley Park 4980
5	HERE I AM—Sadey (Mercury), J. K. Asher, J. K. Asher, Mercury 388	43	TWILIGHT—L.O. (Mercury), J. K. Asher, J. K. Asher, Mercury 388	81	LOVE IN THE FIRST DEGREE—Roberta Flack (A&M), J. K. Asher, J. K. Asher, A&M 1289
10	OH NO—Commodores (Atlantic), J. K. Asher, J. K. Asher, Atlantic 4271	39	14 WHEN SHE WAS MY GIRL—The Four Tops (A&M), J. K. Asher, J. K. Asher, A&M 832	82	KEY LARGO—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388
7	START ME UP—The Rolling Stones (Mercury), J. K. Asher, J. K. Asher, Mercury 388	44	I WOULDN'T HAVE MISSED IT FOR THE WORLD—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	83	LET ME LOVE YOU ONE—Jay Leno (Mercury), J. K. Asher, J. K. Asher, Mercury 388
6	TRIN' TO LIVE MY LIFE WITHOUT YOU—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832	17	JUST ONE—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	85	WHEN SHE GONCE—Jay Leno (Mercury), J. K. Asher, J. K. Asher, Mercury 388
9	ARTHUR'S THEME—Christopher Cross (Mercury), J. K. Asher, J. K. Asher, Mercury 388	18	WE'RE IN THIS LIFE TOGETHER—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	86	BLAZE OF GLORY—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
12	WHY DO FOOLS FALL IN LOVE—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	19	WHY DO FOOLS FALL IN LOVE—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	87	COME GO WITH ME—The Beach Boys (Mercury), J. K. Asher, J. K. Asher, Mercury 388
13	WHY DO FOOLS FALL IN LOVE—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	20	WHY DO FOOLS FALL IN LOVE—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	88	YOU COULD HAVE BEEN WITH ME—Shirley Bassey (Mercury), J. K. Asher, J. K. Asher, Mercury 388
14	THE NIGHT OWLS—Lynyrd Skynyrd (Mercury), J. K. Asher, J. K. Asher, Mercury 388	25	SALUSITO SUMMERHITS—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	89	I HEARD IT THROUGH THE GRAPEVINE—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
15	THE THEME FROM HILL STREET BLUES—Mike Post Featuring Larry Carlton (Mercury), J. K. Asher, J. K. Asher, Mercury 388	26	UNDER PRESSURE—Queen & David Bowie (Mercury), J. K. Asher, J. K. Asher, Mercury 388	90	FALLING IN LOVE—Shirley Bassey (Mercury), J. K. Asher, J. K. Asher, Mercury 388
16	THE OLD SONS—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	33	FOR YOUR EYES ONLY—Shirley Bassey (Mercury), J. K. Asher, J. K. Asher, Mercury 388	91	LEADER OF THE BAND—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
17	TROUBLE—Lynyrd Skynyrd (Mercury), J. K. Asher, J. K. Asher, Mercury 388	34	HARD TO SAY—Paul Simon (Mercury), J. K. Asher, J. K. Asher, Mercury 388	92	MY KINGDA LOVE—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388
22	HARDEN MY HEART—Christopher Cross (Mercury), J. K. Asher, J. K. Asher, Mercury 388	35	ENDLESS LOVE—Diana Ross & Lionel Richie (Mercury), J. K. Asher, J. K. Asher, Mercury 388	93	5 SWEEP MERBLE—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388
23	LEATHER AND LACE—Stevie Nicks with Bob Dylan (Mercury), J. K. Asher, J. K. Asher, Mercury 388	36	LIVING EYES—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	94	ALLEN—Shirley Bassey (Mercury), J. K. Asher, J. K. Asher, Mercury 388
24	YESTERDAY'S SONGS—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	37	WALK IN CINCIATI—Shirley Bassey (Mercury), J. K. Asher, J. K. Asher, Mercury 388	95	WHIP IN BURNING—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
25	DON'T STOP BELIEVING—Kenny Rogers (Mercury), J. K. Asher, J. K. Asher, Mercury 388	38	MORE THAN JUST THE TWO OF US—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	96	BAKING INTO SUNSHINE—Lynyrd Skynyrd (Mercury), J. K. Asher, J. K. Asher, Mercury 388
26	I'VE DONE EVERYTHING FOR YOU—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	39	SAY GOODBYE TO HOLLYWOOD—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	97	HOLD ON TIGHT—Lynyrd Skynyrd (Mercury), J. K. Asher, J. K. Asher, Mercury 388
27	I CAN'T GO FOR THAT—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	40	STEP BY STEP—Lynyrd Skynyrd (Mercury), J. K. Asher, J. K. Asher, Mercury 388	98	MYSTERY GARDEN—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
28	OUR LIPS ARE SEALED—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832	41	SUPER SWEET—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	99	STARSTRUCK—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
29	TAKE MY HEART—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	42	SHE'S A BAD MAMA—Jay Leno (Mercury), J. K. Asher, J. K. Asher, Mercury 388	100	ANYONE CAN FALL—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388
30	THE SWEETEST THING—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	43	ATLANTA LADY—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	101	SNAP SHOT—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388
31	MY GIRL—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	44	SHARE IT UP—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832	102	5 PAY THE DEVIL—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
32	TURN YOUR LOVE AROUND—George Benson (Mercury), J. K. Asher, J. K. Asher, Mercury 388	45	STOP ORAGIN' MY HEART AROUND—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832	103	12 IN THE DARK—Mike Sano (Mercury), J. K. Asher, J. K. Asher, Mercury 388
33	HEART LIKE A WHEEL—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832	46	I'M JUST TOO SHY—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	104	I'M YOUR SUPERMAN—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388
34	NO REPLY AT ALL—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832	47	WORKING FOR THE WEEKEND—Lynyrd Skynyrd (Mercury), J. K. Asher, J. K. Asher, Mercury 388	105	7 LAURENCE—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388
35	COMIN' IN AND OUT OF YOUR MIND—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	48	PROCESSES IN THE DARK—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832	106	6 LA MEANS I LOVE YOU—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
36	STEAL THE NIGHT—Stevie Nicks (Mercury), J. K. Asher, J. K. Asher, Mercury 388	49	SHAME YOUR LOVE—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	107	8 I COULD NEVER MISS YOU—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
37	5 HOOKED ON CLASSICS—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832	50	TALKING OUT OF TURN—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832	108	BETTER THINGS—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388
38	NEVER TOO MUCH—Lynyrd Skynyrd (Mercury), J. K. Asher, J. K. Asher, Mercury 388	51	THE VOICES OF THE NIGHT—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832	109	27 QUEEN OF HEARTS—Jennifer Warren (Frankie), E. Smart, M. Linn, RCA 1229

WEEK	TITLE—Artist	WEEK	TITLE—Artist	WEEK	TITLE—Artist
52	COOL NIGHT—Paul Davis (A&M), Fred Foster, F. Stern, A&M 945	53	CENTERFOLD—The J. Geils Band (A&M), J. Geils, J. Geils, A&M 832	54	POOR MAN'S SON—Laurie Ann (Mercury), J. K. Asher, J. K. Asher, Mercury 388
55	I WANT YOU, I NEED YOU—Chris Christie (Mercury), J. K. Asher, J. K. Asher, Mercury 388	56	TWILIGHT—L.O. (Mercury), J. K. Asher, J. K. Asher, Mercury 388	57	14 WHEN SHE WAS MY GIRL—The Four Tops (A&M), J. K. Asher, J. K. Asher, A&M 832
58	I WOULDN'T HAVE MISSED IT FOR THE WORLD—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	59	JUST ONE—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	60	WE'RE IN THIS LIFE TOGETHER—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388
61	WHY DO FOOLS FALL IN LOVE—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	62	WHY DO FOOLS FALL IN LOVE—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	63	WHY DO FOOLS FALL IN LOVE—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388
64	THE NIGHT OWLS—Lynyrd Skynyrd (Mercury), J. K. Asher, J. K. Asher, Mercury 388	65	THE THEME FROM HILL STREET BLUES—Mike Post Featuring Larry Carlton (Mercury), J. K. Asher, J. K. Asher, Mercury 388	66	THE OLD SONS—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388
67	TROUBLE—Lynyrd Skynyrd (Mercury), J. K. Asher, J. K. Asher, Mercury 388	68	YESTERDAY'S SONGS—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	69	DON'T STOP BELIEVING—Kenny Rogers (Mercury), J. K. Asher, J. K. Asher, Mercury 388
70	I'VE DONE EVERYTHING FOR YOU—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	71	I CAN'T GO FOR THAT—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	72	OUR LIPS ARE SEALED—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
73	TAKE MY HEART—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	74	THE SWEETEST THING—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	75	MY GIRL—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388
76	TURN YOUR LOVE AROUND—George Benson (Mercury), J. K. Asher, J. K. Asher, Mercury 388	77	HEART LIKE A WHEEL—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832	78	NO REPLY AT ALL—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
79	COMIN' IN AND OUT OF YOUR MIND—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	80	STEAL THE NIGHT—Stevie Nicks (Mercury), J. K. Asher, J. K. Asher, Mercury 388	81	5 HOOKED ON CLASSICS—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
82	NEVER TOO MUCH—Lynyrd Skynyrd (Mercury), J. K. Asher, J. K. Asher, Mercury 388	83	I CAN'T GO FOR THAT—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	84	OUR LIPS ARE SEALED—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
85	TAKE MY HEART—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	86	THE SWEETEST THING—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	87	MY GIRL—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388
88	TURN YOUR LOVE AROUND—George Benson (Mercury), J. K. Asher, J. K. Asher, Mercury 388	89	HEART LIKE A WHEEL—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832	90	NO REPLY AT ALL—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
91	COMIN' IN AND OUT OF YOUR MIND—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	92	STEAL THE NIGHT—Stevie Nicks (Mercury), J. K. Asher, J. K. Asher, Mercury 388	93	5 HOOKED ON CLASSICS—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
94	NEVER TOO MUCH—Lynyrd Skynyrd (Mercury), J. K. Asher, J. K. Asher, Mercury 388	95	I CAN'T GO FOR THAT—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	96	OUR LIPS ARE SEALED—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
97	TAKE MY HEART—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	98	THE SWEETEST THING—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	99	MY GIRL—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388
100	TURN YOUR LOVE AROUND—George Benson (Mercury), J. K. Asher, J. K. Asher, Mercury 388	101	HEART LIKE A WHEEL—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832	102	NO REPLY AT ALL—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832

WEEK	TITLE—Artist	WEEK	TITLE—Artist	WEEK	TITLE—Artist
103	ANYONE CAN FALL—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	104	SNAP SHOT—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	105	5 PAY THE DEVIL—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
106	12 IN THE DARK—Mike Sano (Mercury), J. K. Asher, J. K. Asher, Mercury 388	107	I'M YOUR SUPERMAN—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	108	7 LAURENCE—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388
109	6 LA MEANS I LOVE YOU—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832	110	8 I COULD NEVER MISS YOU—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832	111	BETTER THINGS—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388
112	27 QUEEN OF HEARTS—Jennifer Warren (Frankie), E. Smart, M. Linn, RCA 1229	113	THE VOICES OF THE NIGHT—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832	114	27 QUEEN OF HEARTS—Jennifer Warren (Frankie), E. Smart, M. Linn, RCA 1229

* Stars are awarded to those products whose greatest sales or sales trends... Statistics are awarded to those products whose greatest upward movement on the current week's chart (From Mercury)...

Short music reviews are confined to gram record single copies and do not purport to represent mass publications distributors... CAPRI—Capitol Records; C&S—Capitol Records; C&S—Capitol Records; C&S—Capitol Records...

HOT 100 A-Z—(Publisher-Inventory)

WEEK	TITLE—Artist	WEEK	TITLE—Artist	WEEK	TITLE—Artist
1	PHYSICAL—Stevie Nicks (Cape Fear), R. Kaprielian, RCA 1182	49	COOL NIGHT—Paul Davis (A&M), Fred Foster, F. Stern, A&M 945	67	MAGIC POWER—Jennifer Warren (Frankie), E. Smart, M. Linn, RCA 1229
3	WAITING FOR A GIRL LIKE YOU—Sam Brown (Mercury), J. K. Asher, J. K. Asher, Mercury 388	41	CENTERFOLD—The J. Geils Band (A&M), J. Geils, J. Geils, A&M 832	68	WHY'S CRYING NOW—Miki Sano (Mercury), J. K. Asher, J. K. Asher, Mercury 388
2	PRIVATE Eyes—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	40	POOR MAN'S SON—Laurie Ann (Mercury), J. K. Asher, J. K. Asher, Mercury 388	69	BET YOUR HEART ON MY LOVE—Laurie Ann (Mercury), J. K. Asher, J. K. Asher, Mercury 388
4	EVERY LITTLE THING SHE DOES IS MAGIC—The Police & Young Little, Sling, A&M 373	37	I WANT YOU, I NEED YOU—Chris Christie (Mercury), J. K. Asher, J. K. Asher, Mercury 388	70	CONTRASTO—Prince (Paisley Park), Prince, Paisley Park 4980
5	HERE I AM—Sadey (Mercury), J. K. Asher, J. K. Asher, Mercury 388	43	TWILIGHT—L.O. (Mercury), J. K. Asher, J. K. Asher, Mercury 388	81	LOVE IN THE FIRST DEGREE—Roberta Flack (A&M), J. K. Asher, J. K. Asher, A&M 1289
10	OH NO—Commodores (Atlantic), J. K. Asher, J. K. Asher, Atlantic 4271	39	14 WHEN SHE WAS MY GIRL—The Four Tops (A&M), J. K. Asher, J. K. Asher, A&M 832	82	KEY LARGO—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388
7	START ME UP—The Rolling Stones (Mercury), J. K. Asher, J. K. Asher, Mercury 388	44	I WOULDN'T HAVE MISSED IT FOR THE WORLD—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	83	LET ME LOVE YOU ONE—Jay Leno (Mercury), J. K. Asher, J. K. Asher, Mercury 388
6	TRIN' TO LIVE MY LIFE WITHOUT YOU—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832	17	JUST ONE—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	85	WHEN SHE GONCE—Jay Leno (Mercury), J. K. Asher, J. K. Asher, Mercury 388
9	ARTHUR'S THEME—Christopher Cross (Mercury), J. K. Asher, J. K. Asher, Mercury 388	18	WE'RE IN THIS LIFE TOGETHER—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	86	BLAZE OF GLORY—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
12	WHY DO FOOLS FALL IN LOVE—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	19	WHY DO FOOLS FALL IN LOVE—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	87	COME GO WITH ME—The Beach Boys (Mercury), J. K. Asher, J. K. Asher, Mercury 388
13	WHY DO FOOLS FALL IN LOVE—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	20	WHY DO FOOLS FALL IN LOVE—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	88	YOU COULD HAVE BEEN WITH ME—Shirley Bassey (Mercury), J. K. Asher, J. K. Asher, Mercury 388
14	THE NIGHT OWLS—Lynyrd Skynyrd (Mercury), J. K. Asher, J. K. Asher, Mercury 388	25	SALUSITO SUMMERHITS—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	89	I HEARD IT THROUGH THE GRAPEVINE—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
15	THE THEME FROM HILL STREET BLUES—Mike Post Featuring Larry Carlton (Mercury), J. K. Asher, J. K. Asher, Mercury 388	26	UNDER PRESSURE—Queen & David Bowie (Mercury), J. K. Asher, J. K. Asher, Mercury 388	90	FALLING IN LOVE—Shirley Bassey (Mercury), J. K. Asher, J. K. Asher, Mercury 388
16	THE OLD SONS—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	33	FOR YOUR EYES ONLY—Shirley Bassey (Mercury), J. K. Asher, J. K. Asher, Mercury 388	91	LEADER OF THE BAND—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
17	TROUBLE—Lynyrd Skynyrd (Mercury), J. K. Asher, J. K. Asher, Mercury 388	34	HARD TO SAY—Paul Simon (Mercury), J. K. Asher, J. K. Asher, Mercury 388	92	MY KINGDA LOVE—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388
22	HARDEN MY HEART—Christopher Cross (Mercury), J. K. Asher, J. K. Asher, Mercury 388	35	ENDLESS LOVE—Diana Ross & Lionel Richie (Mercury), J. K. Asher, J. K. Asher, Mercury 388	93	5 SWEEP MERBLE—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388
23	LEATHER AND LACE—Stevie Nicks with Bob Dylan (Mercury), J. K. Asher, J. K. Asher, Mercury 388	36	LIVING EYES—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	94	ALLEN—Shirley Bassey (Mercury), J. K. Asher, J. K. Asher, Mercury 388
24	YESTERDAY'S SONGS—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	37	WALK IN CINCIATI—Shirley Bassey (Mercury), J. K. Asher, J. K. Asher, Mercury 388	95	WHIP IN BURNING—The J. Geils Band (A&M), J. K. Asher, J. K. Asher, A&M 832
25	DON'T STOP BELIEVING—Kenny Rogers (Mercury), J. K. Asher, J. K. Asher, Mercury 388	38	MORE THAN JUST THE TWO OF US—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	96	BAKING INTO SUNSHINE—Lynyrd Skynyrd (Mercury), J. K. Asher, J. K. Asher, Mercury 388
26	I'VE DONE EVERYTHING FOR YOU—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	39	SAY GOODBYE TO HOLLYWOOD—Barry Manilow (Mercury), J. K. Asher, J. K. Asher, Mercury 388	97	HOLD ON TIGHT—Lynyrd Skynyrd (Mercury), J. K. Asher, J. K. Asher, Mercury 388
27	I CAN'T GO FOR THAT—Doris Day & John D'Amico (Mercury), J. K. Asher, J. K. Asher, Mercury 388	40	STEP BY STEP		

"Your Wish Is My Command" Magic Music From Lakeside.



Produced by Lakeside.



Top \$ Seen In ATV Music Buy

Continued from page 1
 for as much as \$70.75 million.
 Although Lord Grade is believed to favor the sale of the company as a package, he is entertaining offers for the Northern Songs portion of the ATV catalog, containing most of the key material written by Paul McCartney and John Lennon.

One of the bids for Northern is hovering at the \$50 million mark — by McCartney himself and out of London. McCartney Productions Ltd. confirms that it's put in a bid at this level.

But McCartney interests are not alone in pursuing Northern and/or the remaining ATV copyrights. Bidders, sources say, include CBS Records, EMI, Warner Communications, Paramount Pictures, the Entertainment Company and Yoko Ono, widow of Lennon.
 Lord Grade, returning to London

Wednesday (13) after meetings with McCartney interests and the chief of his U.S. operation, Sam Trust, admits that altogether he's had five different offers for Northern but he won't name the contenders.

Trust, who has informed key members of his staff of the possibilities of the company's sale, is said to be considering a role in acquiring an interest in ATV.

Northern was purchased by Lord Grade in 1969 from Dick James for about \$20 million. Many think McCartney decries the original sale of Northern, in which he has a 15% interest.

The negotiations to buy Northern in the first place were conducted by Jack Gill, then chairman of ATV's publishing division. He left ATV suddenly and controversially only a few months ago, getting reportedly \$1 million in contract compensation. McCartney has already built a

music publishing empire, including acquisitions of such prestigious firms as H. Morris and Prink Music, formed by the late writer Frank Loesser.

Lord Grade's music publishing interests are said to be one of the few potential profit-making centers of the ACC conglomerate, best by deep financial problems on the motion picture end. It's felt that Lord Grade seeks to meet certain financial obligations by Dec. 15, so is eager to conclude a deal (or deals) by that time. There are some 100 employees at ATV units in the U.K., U.S., Canada and Australia.

If Lord Grade gets an aggregate price of anything approaching \$70 million, this would be by far the biggest offer ever for a music publishing operation. Current title-holder is Chappell Music, which PolyGram acquired more than a decade ago for around \$40 million.

Rock'n'Rolling

Continued from page 10
 punky enough for them."

Formed three years ago, disbanded two years ago, and reformed again in the name of the band, the band on stage comes across more as a collection of happy anarchists and pranksters than sullen punks. It is fronted by Wolinsky, once the doorman at the Bottom Line, who now performs in three-piece suits or a doctor's uniform. Snooky & Tish are the featured singers.

They have come on as puns in drag, as bloody nurses, girl scouts, cheer leaders, batted housewives, and even as raped prom queens," says Tish (Bellomo). She and sister Snooky were singers in Blonnie in 1975, and have appeared as the Pin-ups, and also on their own as Tish & Snooky.

The two also design clothes and own Matic Plastic, an East Village clothing store specializing in new wave and rock'n'roll clothes.

"I've designed a costume for Charlene Elise Costello came in to buy a suit, back when we were selling them for \$10," says Tish.

She's not the only one in the band who's had an outside gig. Jason Wilkins lead guitarist for the band, has his own label, Spot Records, available through JEM. He is recording a St. Louis singer and Broadway affiliate, Randy Mitchell, who is doing new wave, Gary Numan-type versions of Broadway songs. First release will be a single, "Tomorrow" from "Annie" with "Corner The Sky" from "Pippin" on the B-side. It will come out in the new year.

Also, manager Bruce Feldman and rhythm guitarist Bob Hopleves work together doing jingles. The "Oh Oh Sergio" ad for Sergio Valente jeans is theirs, says Tish.

The Sic F***s play around the New York area cheerfully doing such songs as "Chop Up Your Mother," "Spanish Bar Mitzvah," "Insects Rule My World," "Are Jerry's Lovin' Kicks" and "Jack Benny's Dead." An LP's worth of material has been recorded, and the hand is shopping for a deal.

"I think first we should release the record as a Sic F***s record on the Sic F***s label," says Tish. "Otherwise it would be no fun. If we have to change it later, then we can say we were forced to do it. But in my heart I feel it should be released as the Sic F***s." *

* * *

"Electronic music is very individualistic, and there may be a specific need for something, and nobody makes it. I think it's cool. Larry Fast, whose fans know him as Synergy, a "one-man electronic

band," who has just released "Audience," his fifth LP for Passport Records.

But, says Fast, Synergy is more of a do-it-at-home project, which he works on between his other gigs. He is the "electronic producer" and member of Peter Gabriel's band, and he brings his boxes of electronic toys to other people's sessions, as well. Most recently he has worked on LPs by Hall & Oates, Meat Loaf, Jim Siemsen and the Canadiana's.

"With Peter Gabriel, there is a heavy emphasis on electronics. We radically change the sound of the guitars and drums. We do a number on Peter's voice. We do a number of effects. So for lack of a better word, I call it electronic production," he says.

Fast is also called in as a consultant for companies which make electronic instruments. And though he can take apart and put together synthesizers, Fast says he has no engineering degree.

"I know enough to get me by, but I have no engineering background. In school, before you can specialize in anything you have to become a general purpose engineer, designing roads and buildings, and studying electrical engineering. They give you everything. But I passed all that by, and went straight to what I wanted to do. And for that you don't need a degree. When somebody calls you on a session, they don't ask for a degree. They say this is the effect we want, and if you can do it, fine. If not, take a walk."

Fast is heading back to England, his second home, where he is working to complete the next Peter Gabriel LP. That should be finished early next year, and then it is on the road with Gabriel.

"That should take up a bit of time," he says. "But in the interim, and afterwards, I would like to pursue soundtracks for projects. I always thought my music was applicable for that kind of thing, and more and more people are telling me so. That will be the next avenue."

Cherry Lane Secures Deals

Continued from page 4
 closely with Kesser in developing plans, advertising and marketing concepts.

And in view of this growth, the overall company has just moved to new quarters in Portchester, New York, occupying 100,000 square feet from 5,000 square feet (in Greenwich, Conn.) to 60,000 square feet.

MCA Economy Lines To Hit TV

Continued from page 1
 works while others will air on local independent stations.

Burns says that the spots will be backed by retailer point-of-purchase display material for those accounts tied into the campaign. Merchandising aids include dump bins,

lin cards, header cards, flat wall posters, and hanging material all carrying the "Superstar At Super Savings" theme.

Print ad campaigns will coincide with the television spots in certain markets as well.

Additionally, MCA has a series of

individual national to spot highlighting current product by Olivia Newton-John, the Oak Ridge Boys and Barbara Mandrell.

The Newton-John "Physical" spots will run through the end of the year and will include retail tie-ins in the markets where the spots are carried.

U.S. Retail Album & Singles Pricing

Store Name Home Base	No. of Stores	\$5.98 List		\$8.98 List		\$9.98 List		Singles
		Special	Shelf	Special	Shelf	Special	Shelf	
Lytic Records Indianapolis	5	\$5.98	\$5.98	\$5.98	\$7.98	\$6.98	\$8.98	\$1.45
B&Bop Records Jackson, Miss.	8	\$3.99	\$4.95	\$5.99	\$7.57	\$6.99	\$8.29	\$1.43
World of Music Hartford, Conn.	3	\$4.49	\$4.49	\$5.69	\$7.99	\$6.09	\$8.98	\$1.49
Everybody's Records Portland, Ore.	10	\$3.99	\$4.99	\$5.99	\$7.99	\$6.99	\$8.99	\$1.39
Peaches (Great Lakes) Los Angeles	10	\$3.98	\$4.96	\$6.68	\$7.96	Not Set	Not Set	\$1.49
Rock 'N' Easy Brunswick, Ga.	3	\$5.98	\$5.98	\$6.73	\$8.08	\$7.49	\$8.98	\$1.49
Peaches (Southeast) Hialeah Gardens, Fla.	11	\$4.96	\$5.65	\$6.98	\$7.99	\$7.98	\$8.96	\$1.69
Strawberries Boston	21	\$4.49	\$4.49	\$5.99	\$7.29	\$7.48	\$8.49	\$1.29
Record Factory San Francisco	29	\$3.97	\$5.97	\$5.99	\$7.97	\$7.97	\$8.97	\$1.29
Rainbow Records San Francisco	17	\$3.99	\$5.66	\$5.99	\$7.99	\$7.99	\$8.99	\$1.49
Crazy Larry's Grand Rapids	5	\$3.99	\$4.99	\$5.77	\$7.99	\$7.77	\$8.99	\$1.69
Q Records Miami	3	\$4.59	\$5.49	\$6.69	\$7.99	\$7.99	\$8.99	\$1.49
Mr. Music Houston	15	\$3.99	\$5.98	\$5.88	\$8.08	\$7.99	\$9.98	\$1.49
Licorice Pizza Los Angeles	31	\$3.99	\$4.99	\$5.99	\$7.99	\$6.49	\$8.99	\$1.49
Tape Town Seattle	14	\$3.99	\$4.99	\$5.99	\$7.49	\$6.99	\$8.49	Not Stocked
Harmony House Detroit	14	\$4.01	\$5.94	\$6.94	\$8.94	\$7.94	\$9.94	\$1.69
Texas Tapes & Records N. Houston	1	\$3.99	\$4.99	\$5.99	\$7.99	\$7.99	\$8.99	\$1.69
Capitol Portland, Ore.				\$6.49	\$7.99	\$7.99	\$8.99	\$1.69

Bubbling Under The HO 100

- 101- THE WOMAN IN ME, Crystal Gayle, Columbia 180 2573
- 102- SHIMMING THE LOVE, Ryles With Chaka Khan, MCA 51273
- 103- BEAUTIFUL WORLD, Devs. Warner Bros. 49134
- 104- SANDY BEACHES, Delbert McClinton, Capitol 5689
- 105- FOOL ME AGAIN, Nicolette Larson, Warner Bros. 49210
- 106- GLIDER TO THE HEART, Rush, Mercury 18124 (Polygram)
- 107- OH, WHAT A NIGHT, The Temptations, Gordie 7213 (Motown)
- 108- ALL ROADS LEAD TO YOU, Steve Wariner, RCA 17307
- 109- LOVED BY THE ONE YOU LOVE, Reper Haines, Elektra 41272
- 110- TWO TO GO, Bob Welch, RCA 12258

Bubbling Under The Pop LPs

- 201- BOB WELCH, Bob Welch, RCA AF 14187
- 202- BILL SUMMERS & SUMMERS HAIT, Janie Lane, MCA 51266
- 203- NORMAN CONNORS, Mr. C. Aetna AL 9575
- 204- ROBERTA FLACK, The Best Of Roberta Flack, Atlantic SD 13317
- 205- MELBA MOORE, What A Woman Wants, EMI America SM 17060
- 206- TWENTYNINE FEATURING LARRY NIXON, Janie Lane, MCA 51266
- 207- JIMMY CLIFF, Give The People What They Want, MCA 51271
- 208- VAN DYKE LEO Upmeister, Polygram PD 1 6337 (Polygram)
- 209- THE JOHN HALL BAND, All On The Above, EMI America SM 17058
- 210- JOHN SCHENBERGER, White Christmas, Scotti Bros. SD 3761 (Capitol)

NOVEMBER 28, 1981 • BILLBOARD

Closeup

FARL THOMAS CONLEY—Fire & Smoke, RCA A114-1435. Produced by Nelson Larkin & Earl Thomas Conley.

He isn't exactly an unknown, artist rarely are, when the result is an album this cracked. On the other hand, he's not exactly a household word in country music. Either. Yet

Conley is a songwriter of keener-than-average sensitivity whose time as an artist has arrived. And in that delicate shaded mix of writer and performer lies a depth of soul many often succeed in only imitating

If what constitutes great country is a question no one seems ready to resolve, it becomes almost a matter of transparency in light of an album like this. "Fire & Smoke" is a textbook case of what ought to occur when all the components—material, arrangements, vocals, instrumental—blend precisely into place. Together, with the studio as backdrop, producer and artist have conspired to create an album that in its inspiration and execution takes country far beyond what's expected or sometimes delivered. Conley's voice carries the texture

of one used to shading human emotions into lyrics. Traces of George Jones linger wistfully in his phrasing, and in his inflections, but they are subconscious, since Conley is not a shadow carbon of anyone. Perhaps it's the pain and poetry of his semi-autobiographical songs that bring such naked honesty into his performance. A singer who has spent many of his nights laboring in dry steel mills, and has given days of his life to railroad yards, is no stranger to grit or compassion.

Or in "Silent Treatment," "You proved to me that I don't need to be all by myself to feel alone." But later in conversation only comes when someone's calling on the phone? Oh, I'm not asking a question. About that I might find out when I really swing.

In the hands of a less-litigated producer, talent as subtle as Conley's might be seen in overdone arrangements. But Larkin is noteworthy for his lack of musical contrivances. He isn't a formula producer given to layering instruments en masse and soldering them together on local orchestrations. For Conley, he has zeroed in on the essence and mood of each song. Percussion and rhythm tracks are drawing weights and interest, keyboards are creating sparkling shimmers bright, strong and uncatching.

There are a number of stand-out cuts of the year's top eight: "I Hurt Her More (Than She Loves Me)," "Tell Me Why," "Your Love Is Just For Strangers (I Suppose)," "After The Love Slips Away." Although four of the cuts—including the title one—have been previously released, the rest of the material is all new. But the core of the album is Conley's own emerging voice as a country's newest hero. **KIP KIRBY**

Chartbeat

less "Love" soundtrack, both of which hit the name. "The Gang's" "Celebrate" and Smokey Robinson's "Bring With You," both of which made it 10.

That gives the Motown family three of the year's top eight: the crossover LP, with PolyGram and WFA each claiming two and CBS accounting for one.

Babbling Brooke. The ubiquitous Brooke Shields is the star of both of this week's top two videocassettes, "The Blue Lagoon" and "The Sandlot."

Is there no escaping this woman?

Outside Help. Our last two entries this week came in unisolated from a pair of eagle-eyed chart mavens. Cary Darling points out that the Go-Go's are the first all-female rock

Continued from page 3

band and general manager of consumer products for the company. "That's what we'll sell." Titles recently pulled by the company for moralism will "not necessarily" be reintroduced as rentals. "That's not why they're pulled into moratorium," says Roberts.

The program—which utilizes specially designed videocassettes rental packages serially numbered on both cases and packaging for location and expiry date monitoring—will accommodate leasing distributors appointed on a non-exclusive basis and direct dealers.

Currently, 41 distributors, who will now be responsible for entering lease agreements with retailers and posting a \$50 bond per title—are associated with Magnetic Video. Most are expected to participate in the scheme, which also requires them to assist the company in eventual disposal of product.

Current rental rates fall into two categories determined by "market forces." Suggested release price to dealers for Class A titles is \$75 (\$1.88 a week for 20 weeks) and \$45 (\$1.73 per wk) for Class B Distributors, who receive "normal functional discounts." Will purchase product for "under \$30." There is no minimum package order.

Although the company declines to

Overstock Club

Continued from page 3

clubs Offers to send up 20 of the top albums for \$50 if a member chooses this quantity. And that appeared in the general news section of the Nov. 14 edition of the Sunday New York Times does not list albums, but singles product by such acts as the Rolling Stones, Bob Seger, Foreigner, the Kinks, Steve Nicks, Genesis, Journey.

At the time, the ad in the phone at the Rochester address claims this was in error, but indicates that the club had previously been in operation offering singles product.

The ad has apparently been placed in other publications, since the toll free operator requests of the caller where the ad had been seen. The site is said to be planning further ads in the Times and TV Guide.

Attempts to obtain further information on the club's operation were fruitless, and several record wholesalers in Rochester were unaware of its existence.

Naturally, she falls outside. Bing Crosby's "Merry Christmas," LP, which returned to No. 1 during seven of its first 12 holiday seasons.

But then, everybody knows that

go into detail and admits that companies to "a fact of life," the enclosed serialization plan is intended to emphasize the company's commitment to ameliorating the piracy situation.

"Piracy is a crime against the retailer," stresses Dreyer. "We will do anything, rational, reasonable and ethical, to make the industry address director Leonard White.

Except for direct dealers, the onus for misappropriated or otherwise misused product will fall on distributors-leases, who have posted a per-title bond.

The rental program also affirms Magnetic Video's responsibility to the "creative community," says copyright and other controls retained to it while product is in the rental mode.

"Retail gives us access to product we might not otherwise get," comments Bill Shyne, group vice president of Fox Telecommunications. "The creative community is concerned about unauthorized rental, and unless there is a viable plan, product will not be available to the home video market."

The nature of product distribution will remain unchanged. While affirming support for the small independent rental company, he notes that the program will offer market stabilization for the entry of "major retailers" into the video arena.

"This program will help the dealer's cash flow and allow him to make a respectable profit," comments White. "We addressed the demands of the marketplace and introduced rental as a viable way to support the retailers, who built this business."

Forty titles in the optical laser video format are featured in the 1982 catalog offered for sale only by Magnetic Video. The company does not anticipate renting disc titles until the final quarter of the year.

Backed by local advertising, retail promotions, and public relations support, January lease rental titles include "Hustler Of The World Part 1," "Dr. No," "The Great Muppet Caper" and "A Fistful Of Dollars."

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radio personalities Kae Williams and Milton "Butterball" Smith. Tickets are \$75 each.

Smith, who has hosted programs in both Philadelphia and New Jersey, and often called Philly's former hit radio, has been ill for some time. Smith, from whom Tambarro took his air name, Butterball, recently had a leg amputated. Smith was at Miami's WMMB-AM.

At Green, recently in concert at a church, reportedly got so carried away while performing he jumped into the church's glass communion table, shattering it. He said that portion of the show had been embarrassed some and thoroughly upstaged.

Patil Labele's next LP is expected to be recorded live in an effort to fully capture the singer's energy and excitement while she makes her way through some of the nation's concertations, including New York's Savoy.

Ben Branch, head of the Chicago-based America's Music & Entertainment Hall of Fame, recently budgeted with Sammy Davis Jr. in Las

Other titles released for rent in the first quarter feature "La Cage Aux Folles III," "Eye Of The Needle," "Return Of The Pink Panther" and "What's New Pussycat?"

Worldwide program roll-out begins in January. The scheme will begin in Australia and the United Kingdom, the launch follows a current period of test marketing in Germany.

Lifelines Births

Boy, Thomas Patrick, to Donna and Tommy Trague. Father is national head of promotion for Kit Family Records.

Girl, Amber Catarina, to Daniele and Terrence Ellis, No. 12, in Loudon. Father is co-chairman of the Christy's International group of companies.

Boy, Grant, to Vickie and Jerry Douglas, recently in Madison, Tenn. Father records for Rounder Records.

Marriages

Robyn Frey to Barry Cook, Oct. 25, in Brooklyne, N.Y. Bride is artist Records art administrator.

Deaths

Paul Crockett, 33, lighting manager for the Atlanta Rhythm Section, crushed to death, Oct. 28, when the band's lighting equipment collapsed at the Stargate Theatre in Dover, N.J.

Glen Bieri, 65, of cancer Nov. 17 in Glen Elder, Mo. He was one of the most popular singers of the big band era in the '30s and '40s (separate story, page 56).

Counterpoint

Continued from page 61

Vegas discussing Davis' hosting the organization's Hall of Fame induction ceremony next year. The year's event, Oct. 5, was highly successful.

Davis, honorary chairman of the board, was the group's first inductee three years ago. A Davis scholarship was established at that time.

The organization has decided to hold its annual presentation the first Monday in October each year from now on.

America's Music & Entertainment Hall of Fame, which also operates a school for aspiring musicians and industry executives, recently lost its government funding as a result of budget cuts. The program will now be funded through private donations.

General public tickets for the Richard Pryor concert, benefiting Operation PUSH, at L.A.'s Palladium sold out in less than one day. Tickets for the Dec. 9-10 performances are \$12.50.

The organization held 200,000 tickets for each evening for those entertainers wishing to make special donations to Operation PUSH of a \$100 or more.

Additional information is taped for a feature length film. For additional information contact Bill Cherry at PUSH's Chicago headquarters (312) 373-3366.

NOVEMBER 26, 1981/BILLBOARD

20th Century Label Buyout by RCA?

Continued from page 3

at least half of the price tag. While the Weik Group and Warner Bros. Music are said to be front-runners in the bidding, 20th Century-Fox Music also is said to be in the running, according to sources close to Chappell Music and CBS.

Along with the label and publishing companies, 20th's three-story Sunset Blvd. Fox building also is in the block-sporting a hefty price tag.

Sale of the companies will affect about 18 persons: Neil Portnow, president, with time left on his contract; William Byrnes, executive assistant; Donny Brooks, national promotion director; Windy Grabatz, pop promotion; Bill Busal, head of administration; Sharon Berringer, administration department and mail-room and receptionist personnel. Also included are about five persons in accounting and approximately five in publishing.

Rumors began circulating last year, prior to Martin Davis purchase of its corporate parent, that the label was for sale. A series of personnel terminations followed, which strengthened the rumor.

Continued from page 6

"All 'n' All" and "I Am." On this week's pop chart, "Rase" jumps to number five, becoming the fourth album by a black act to crack the top five so far this year.

Stevie Wonder's "Hotter Than July" and Rick James' "Street Songs" both climbed as high as number three. Grover Washington Jr.'s "Winelight" also reached five.

Other albums by black acts to hit the pop top 10 so far this year are: Al Jarreau's "Breaking Away" and Diana Ross & Lionel Richie's "End-

Retail Price Survey

Continued from page 1

as in the prior price survey (Billboard Aug. 8). The 18 retail stores canvassed represent more than 330 stores across the U.S.

Will Cable Clobber Pre-recorded Video? Inside Track

◆ Continued from page 3
prime distribution of movies will appear as a blip."

During a later session, Harlan Krieman, president of the Harlan Krieman Co., slammed the video industry in his talk on "Cable And Home Video/Friends Or Foes?" "It's not a question of cable or home video. In certain ways, they will be competitors," he said.

New releases will appear simultaneously in theaters, on a pay-per-view cable basis, and on cassette and disk, he said, with the second market being subscription cable, and then the network, and finally syndication.

"The advantage of cassette and disk is simply being able to play it when you want." Random access and the ability to store information such as a glossary of terms is the real advantage of the videotex, he noted. "The key advantage of the disk is the ability to demonstrate a process, and to repeat actions." VCRs become a component in a television set sale, he said, allowing viewers to tape and then preview what's available on the eventual 100-plus cable channels. "What we are talking about is modularity, not only thing holding us up in the technology."

Henry Briff, executive vice president of the IFA, welcomed the attendees and also noted the fast pace of video industry sales. "Forty % more video cassettes, twice the number of film cassettes, and three times the number of projections in receivers have been sold than the same time last year. The world market for video will be limited only by the ability of the industry to produce it."

And the same goes for the expanding videotape market, said Bill Madden, marketing manager for JM Video. He pointed to the 20% sales full range of product," Madden said, noting that individual companies will specialize in certain area and carve out unique marketing areas. He mentioned 1984, when sales hit \$2 billion, and believes that sales will top \$10 billion by 1985. Sales figures are for all magnetic tape, including audio, video and floppy disks. Videocassette sales will total up to 115 to 120 million units

in 1981, spurred by active home video sales.

Madden also noted that according to 3M figures, 40% of VCR owners bought or rented pre-recorded video cassettes, tape companies will become more selective," Madden said. "Our capital spending budget at 3M will be hundreds of millions of dollars in the next few years. Tape companies will have to strengthen their strengths and concentrating in these areas."

"The investment to get into the tape business is growing astronomically," said the tape companies will become more selective," Madden said. "Our capital spending budget at 3M will be hundreds of millions of dollars in the next few years. Tape companies will have to strengthen their strengths and concentrating in these areas."

In other IFA news, Sam Burger, executive vice president of manufacturing operations for CBS Records, was elected chairman of the board of directors, succeeding Irwin Tarr. John Poloway, vice president of magnetic video products for 3M is the new president, succeeding Burger.

Other new officers include Gordon Baker, president of American SelectaVision Videodisks, as senior vice president. William Gott, president, film division, American Home Video Co., as vice president of planning, and Philip Stalk, senior vice of Sony Video Products as East coast vice president.

The new Midwest vice president is Anthony Mirabella, group director, special products. Oscar Fredricks, and West coast vice president is Steve Roberts, president, 20th Century Fox Telecommunications. Arlene Hirsch Corp. is vice president of Belvedere Studio, Copenhagen is new European vice president and Larry Finley, Larry Finley Associates, assumed the position of vice president membership services. Secretary is James Jimenez, president. Walt Disney Communications; treasurer is Maria Curry, director of sales. Magnetic Tape division, Agfa-Gevaert and executive vice president is Henry Briff.

If you happened to see a lot of new cars and faces at the Niles, Ill. HO of Video Sound Unlimited last week, don't be alarmed. Early in the week, retail video biggies like Pickwick, Montezuma, Video Shack, New York; Weston Nishimura, Video One, Seattle; Cheryl Brenton, Video Station; Frank Boner, Maryland chain op; Craig Cartwright, Texas skin owner and Gene Kalk, Northshore Chicago store owner, announced their intentions to open long-awaited Video Dealers' Software Area. Theo later last week, Noel Gimbel found time on his schedule to host more than 100

Midwestern video sellers at a day of discussion about the new product. The event was sponsored by the Warner Home Video concept, while it was Spillsteele over the Magnetic Video announcement. The association will soon have another development to ponder, the re-appointment of the CBS/MGM video retail policy on Dec. 7.

The controversy over black music's role in Warner Amer's VTI cable to music channel, raised last week at Billboard's third International Video Entertainment/Music Conference (separate story, page 4), could heat up in the coming weeks. Track has learned that the Black Music Assn. has called a meeting by its governing council for Monday (23) to review the implications of MTV's new AOR slant. Don't expect get personal phone calls from CBS personnel through the ranks in the U.S. from Jan. 18-22. The lords and their vassals like Puerto Rico almost 1,000 strong for a general confab. Los Angeles County and cities of Los Angeles and Glendale, Calif., are also expected to be in attendance. The three judges overruled L.A. judges who deemed the statutes unconstitutionally vague. The appellate court also rejected the argument of plaintiff record store chain owners like Liorice Pizza and Music Plus that due process, equal protection under the law and freedom of speech were violated by the order to display such materials in a separate room, where minors would be prohibited.

House of Representatives' proposal (HR 4727), which would outlaw piracy of satellite transmissions, introduced jointly by Henry Waxman (D, Calif) and Tim Wirth (D, Colo.) Dec. 6, passed mid-thing week in the House. It is now headed for deliberation by the House's telecommunications committee, headed by Wirth. Bruce Wolfe of Waxman's staff predicts it will get its second vote in the House reconvenes in February, 1982. . . . Q. Real time in the store. For a time, you can only see one title weekly at \$1.19, with in-store advertising as the cash register. Independent distributors wondering when Arnie Magull will come with more album releases on Appaloosa labels. . . . Q. How do you get up front money to get Appaloase. . . . In advance, too, is the distribution route of resurgent Monument Records, is Fred Foster put out three singles by Kris Kristofferson, Jim McCoys, and the Strimmon Bros. through indie outlets about two months after they've been awarded since. Jim Cleaver, executive editor of the L.A. Sentinel, the longtime Black weekly, and husband of O. J. Wilburn's Jean Williams, is being feted Dec. 10 at the University of Illinois. For information about the Saturday dinner event, call Frankie Curry (213) 298-0503. Tickets are \$35.

Track commends Gil Griener of A&M Records who has his brasspanding a day working in L.A. retail stores. The street people concept includes finance's Mike Parkerson, advertising's Mike Gorman, promotion's Bob Reiman, sales' Dave Steffen and promotion's Harold Childs. The move of Tom Whelan, chief of JetCo Distributing, Indianapolis, to the wholenack jobber for the Airways Inc. (214) 421-1100, has contributed to the advancement of film music. Chuck Blacksmith of Roundup Music, the Seattle in-house tracker for the Fred Meyer chain, reports the record departments are putting 50% of their Yule aid budget into it, with Kathy Logan committing to a blitz campaign this week and then more two weeks prior to the 25th. Blacksmith reports all labels except Arista are participating.

Steven Spielberg receives the first Board of Governors' award from the Composer & Lyricists Guild of America at their 28th annual dinner Dec. 14 at the Beverly Hills Hotel. C&L is also celebrating its contribution to the advancement of film music. Chuck Blacksmith of Roundup Music, the Seattle in-house tracker for the Fred Meyer chain, reports the record departments are putting 50% of their Yule aid budget into it, with Kathy Logan committing to a blitz campaign this week and then more two weeks prior to the 25th. Blacksmith reports all labels except Arista are participating.

Composer Gordon Jenkins suffered serious lung injury in an auto collision Sunday (15). He is confined in the intensive care unit at Westlake Village Hospital outside Los Angeles. Island Music's L.A. lawyer, Peter Marmorek, is handling the case. Michael Karminoff, Music's Mushroom Music's Michael Godinsky and Ralph Peir II issued global publishing Monday (23) at the Hyatt Sunset at 3:30 pm before the Music Publishers' Forum. . . . The son of the late Al Grant, who for years operated Oreo's most significant one-stop, Madonna Music Portland.

Judd Siegel, a longtime sales exec for a number of labels, left with Ovalton, has surfaced as boss of marketing for Carl Davis' new Kelli-Arts label, which just released its first single "The Record Bar Boone, N.C. outlet walked off with the \$500 grand prize in the recent Memorex/Savoy display contest. The inventive store crew used a Shakespearean theme. "Much Ado About Memorex," with a 12-foot banner across the entrance and the entire store decked out in the theme. Memorex units were moved 345 during tapes, 69% of their blank tape unit movement during the contest. California Copyright Conference held the Christmas Season Dec. 5 at Carlos' in Charlie's asking \$7.50 for appetizers and a no-host bar. Reservations: (213) 744-3284.

Veteran distribution and rackjobbing exec Steve Kugel ended up in Scottsdale, Ariz., where he is representing a number of artists seeking for West Coast states. Shelby Stington has negotiated with Frank Robinson, vernal country label entrepreneur, to release some golden oldie albums by Mitchell Torok, Ned Miller and Johnny Horton by the label's Operation R. Bruce Kelley has recovered from a severe heart attack and is convalescing at home. No definite date looms yet for her return to the abacus. The Bestway Group and DRG Records, the nostalgia/caster label, couldn't arrive at a agreement whereby Bestway would acquire DRG on a stock-for-stock basis.

Edited by JOHN SIPPPL

Beta Still Chasing HS Formula Say Eastern Dealers

◆ Continued from page 9
a rental program by the end of the year in five of its stores and gradually increase the number during 1982. He adds that the company will purchase most of the tapes at the chain, although the age demographic has lowered as machines have become more affordable.

Bill Northrup, sales manager for Artec Distributors in Shelburne, Vt. says that VHS tape sales hold at 1 edge over the Beta format in the

New England and upstate New York region serviced by the company. "We have just opened a 20,000-square-foot warehouse, does most of its business in Blockbuster new movies, but Northrup says that music programming is playing a growing percentage in gross tape sales. "We've heard that Beta machines are on the upswing in our area," he reports, "and while the rentals aren't showing it yet, we expect our Beta tape sales to rise." He adds that the firm works closely with small retailers and department stores in developing rental programs based on the area's available space and market needs.

"We're in a lunny market," says Dave Winslow, video sales manager for Parkdale Video in Opa-Lake, Fla. "This is his big export territory, so my figures can really show you VHS may outsell Beta by 3 to 1 in monthly, but here it's 1 to 2, and sometimes it's even, since South American tourists generate strong Beta sales." According to Winslow, feature films' outsell music programs in the rental market, but are doing forthcoming CBS-MGM MUST

Concern? Tape will bring new life to sales of contemporary music product.

In Toledo, Ohio, Reba Bader of Video Connection says the company does a big business in renting VHS tapes, but still finds that the rentals we see are for old serials and westerns," she notes. "We do very little business when it comes to music tapes, even though we deal with a lot of contemporary titles." Bader says that most of the purchases and rentals at the store are made by males in their mid-20s to late 30s. "For rental, we're earning 35% of the firm's annual sales.

Rentals represent better than 80% of the business at Record Rentals in Richmond Heights, Ohio. Store manager Al Kasdon says that "our customers don't even think about buying a \$60 movie when they have to pay 15¢ a day, and pay \$5." Freuden says that the store is doing an amazing large video collections as they were six months ago. "It comes in to videotape sales," he reports. "The rental market is doing as well as Beta," largely because we

are one of the few dealers in the area who stock Beta tapes. I've found that it's not an advantage to keep our Beta inventory up."

Kasdon feels that one of the reasons why his store sales more feature films than music programs is because "the consumers aren't marketed to. They're not aware of it. I think people aware that an ELO or REO tape is available, and then they're receptive. Otherwise, they seem to be in the dark." His customers average an age of 25-40, and he says he's "evenly balanced" when it comes to sexes.

Another retailer with a booming rental business is Media Concepts, the parent company of four Video Center stores in central and southern Florida. Office manager Glenda O'Neal says the firm's Prime Time club has over 1000 members who have paid a \$75 lifetime membership fee to exchange tapes for \$10 with no time limit. She says the bulk of the exchanges are in the VHS format, "because that's what the consumers want." O'Neal says she distributes for 225 dealers in Florida and the

ASCAP Seeking Double ABC Fees

◆ Continued from page 3
reaching an agreement before the end of the year," says Ed Cramer, BMI president.

BMI has been receiving interim rates of \$2.5 million from ABC and NBC. Its settlement with CBS called for a package deal of about \$43 million, including supplemental payments for past years and a new payment schedule for the next five years.

NOVEMBER 28, 1981, BILLBOARD



YOU'VE HEARD MORE FROM PATTI AUSTIN
THAN YOU HAVE FROM DAN RATHER.

DWS 3591

AS ANCHORWOMAN ON SONGS LIKE PAUL SIMON'S "FIFTY WAYS TO LEAVE YOUR LOVER," BILLY JOEL'S "JUST THE WAY YOU ARE," STEELY DAN'S "GAUCHO," GEORGE BENSON'S "GIVE ME THE NIGHT" AND JUST ABOUT ANY HIT IN RECENT MEMORY WITH BACKGROUND VOCALS ON IT, PATTI

AUSTIN HAS A VOICE AS FAMILIAR TO AMERICANS AS DAN RATHER'S AND BETTER AT CARRYING A TUNE. TOO IT'S ALWAYS GOOD NEWS WHEN PATTI AUSTIN IS SINGING ASK QUINCY JONES, WHO'S WAITED FOR YEARS TO RECORD HIS FAVORITE VOCALIST QUINCY AND PATTI HAVE

FINALLY TEAMED UP ON AN ALBUM THAT PUTS PATTI ON HER OWN TO STAY IN PRIME TIME THE EVIDENCE: "DO YOU LOVE ME?" (DWE 49754) AND THE NEWEST SINGLE "EVERY HOME SHOULD HAVE ONE" (DWE 49854) BEING ANSWERED WITH A BIG YES ALL OVER THE RADIO DIAL.

PATTI AUSTIN. EVERY HOME SHOULD HAVE ONE.



Produced by Quincy Jones for Quincy Jones Productions. On West Coast Distribution by Warner Bros. Records Inc. Management: Wensler-DeMann Entertainment Co., Hollywood, California





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